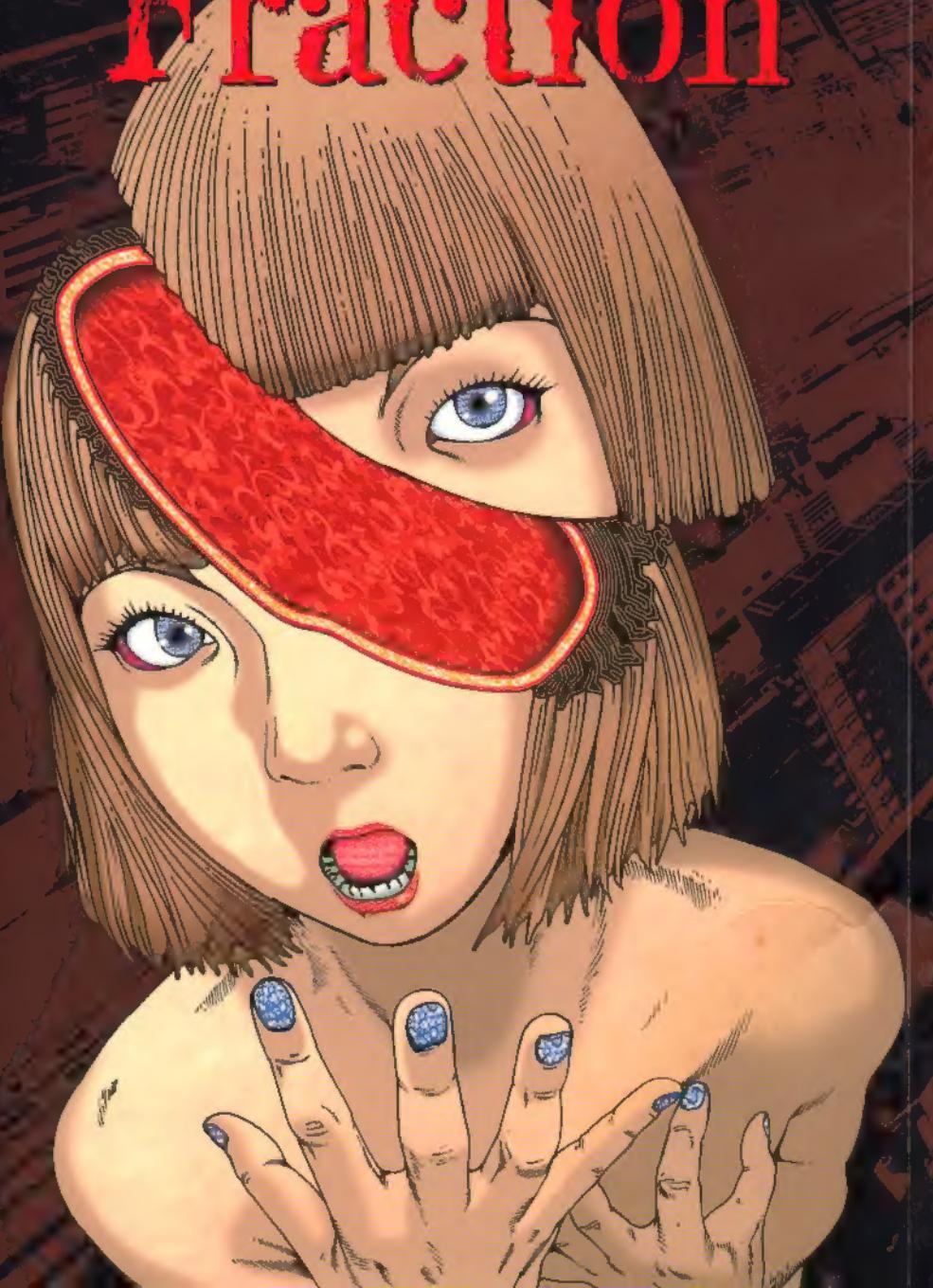


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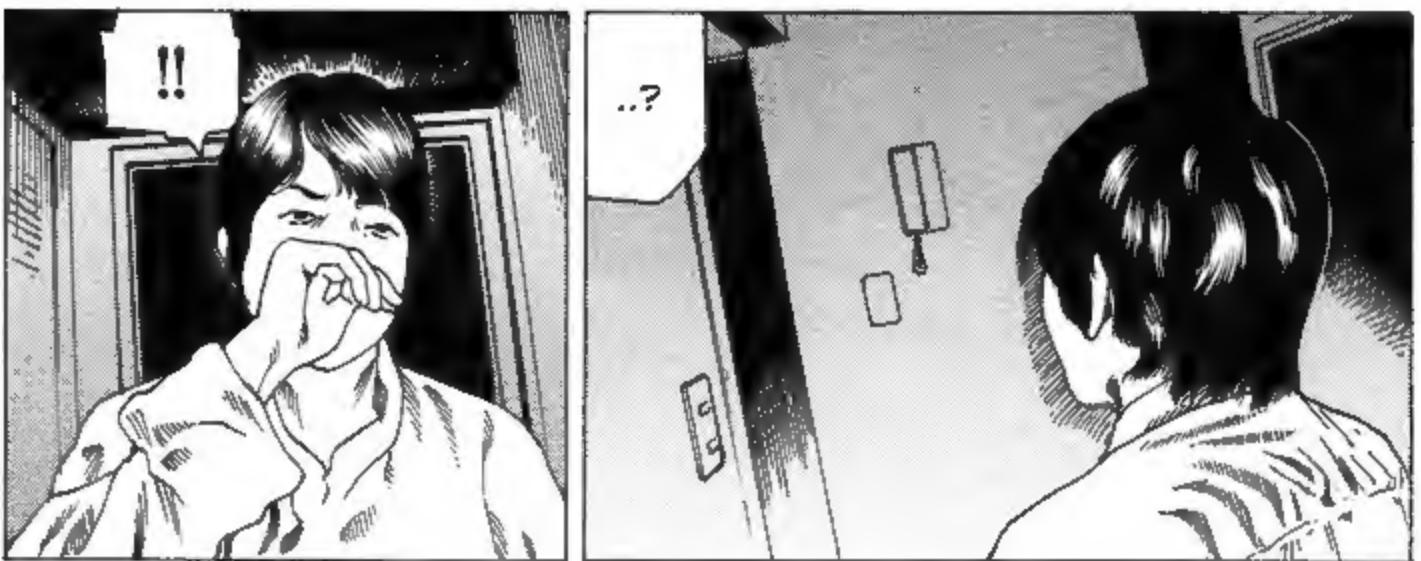
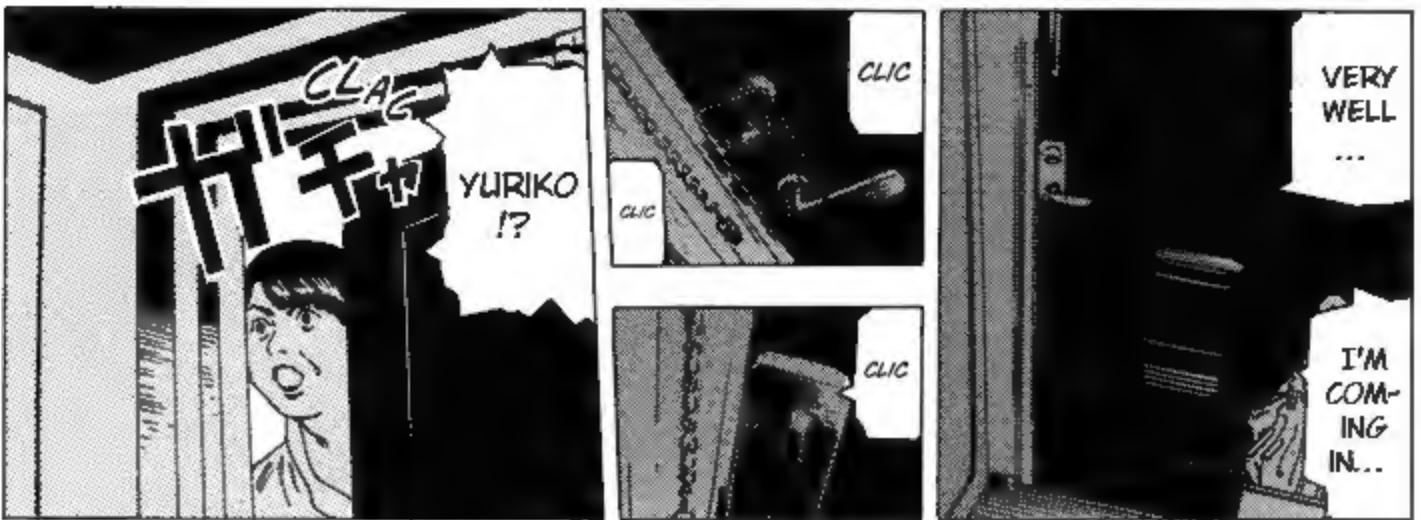
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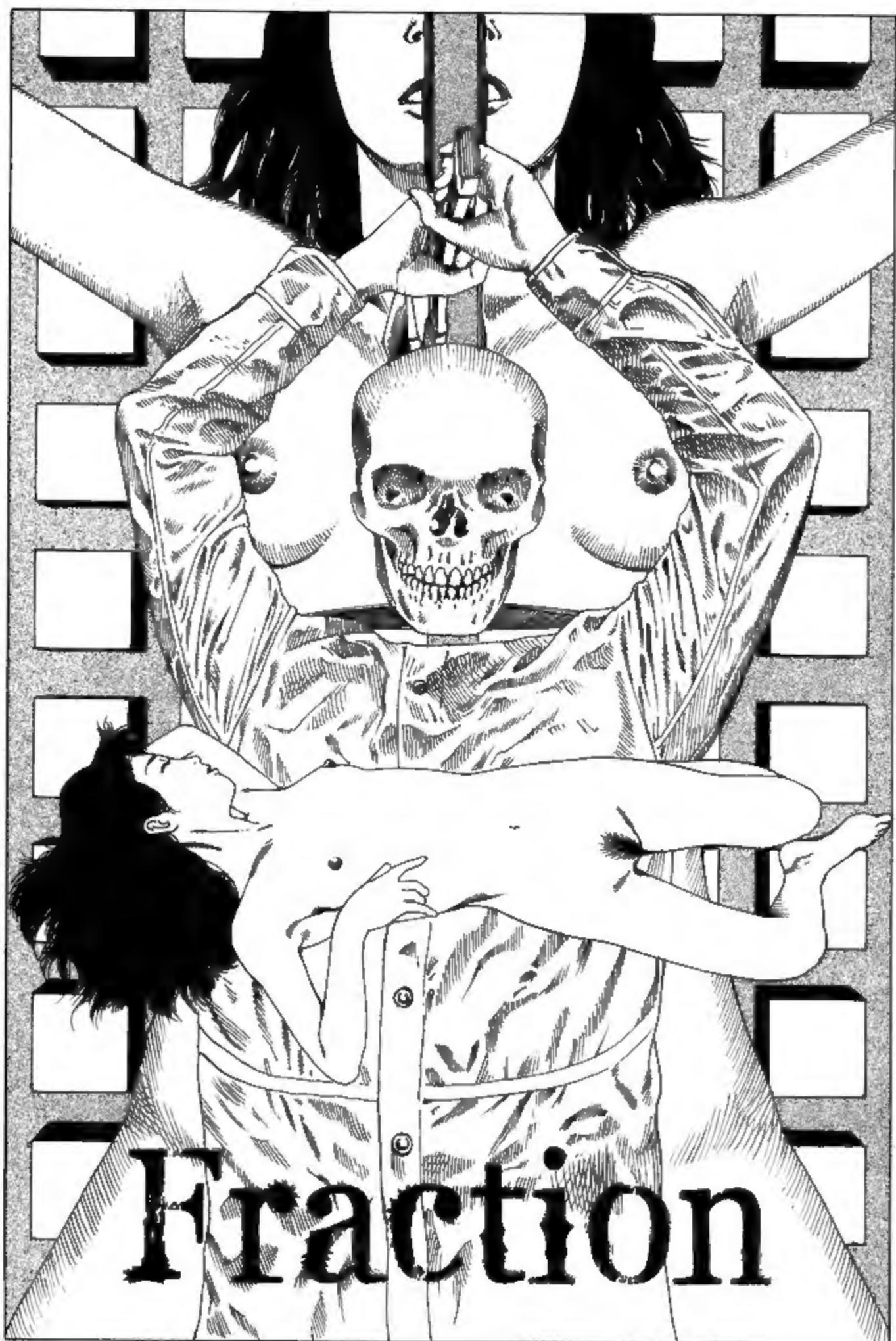
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THE MANGA ARTIST 4



RYOKO FUJIOKA
WAITRESS



KOTARO HIGASHINO
WAITER



MACHIKO SODA
WAITRESS



MAKOTO OOYAMA
WAITRESS



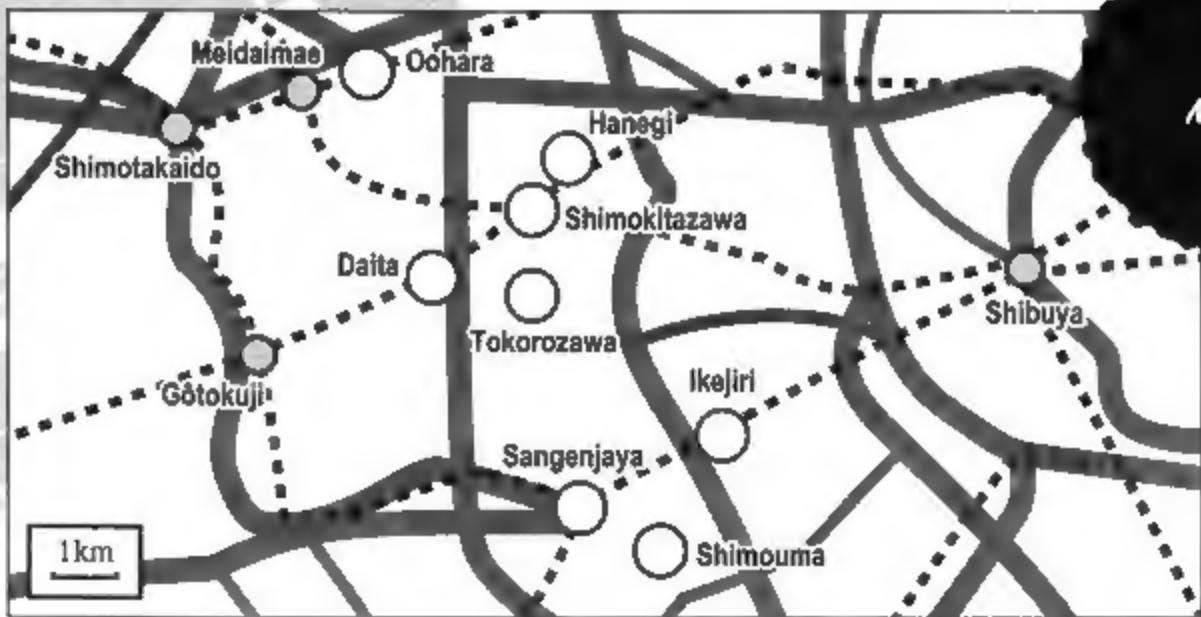
RYO HAYAMI
WAITER



TAKEKO YUKI
EDITOR



SHINTARO KAGO
MANGA ARTIST

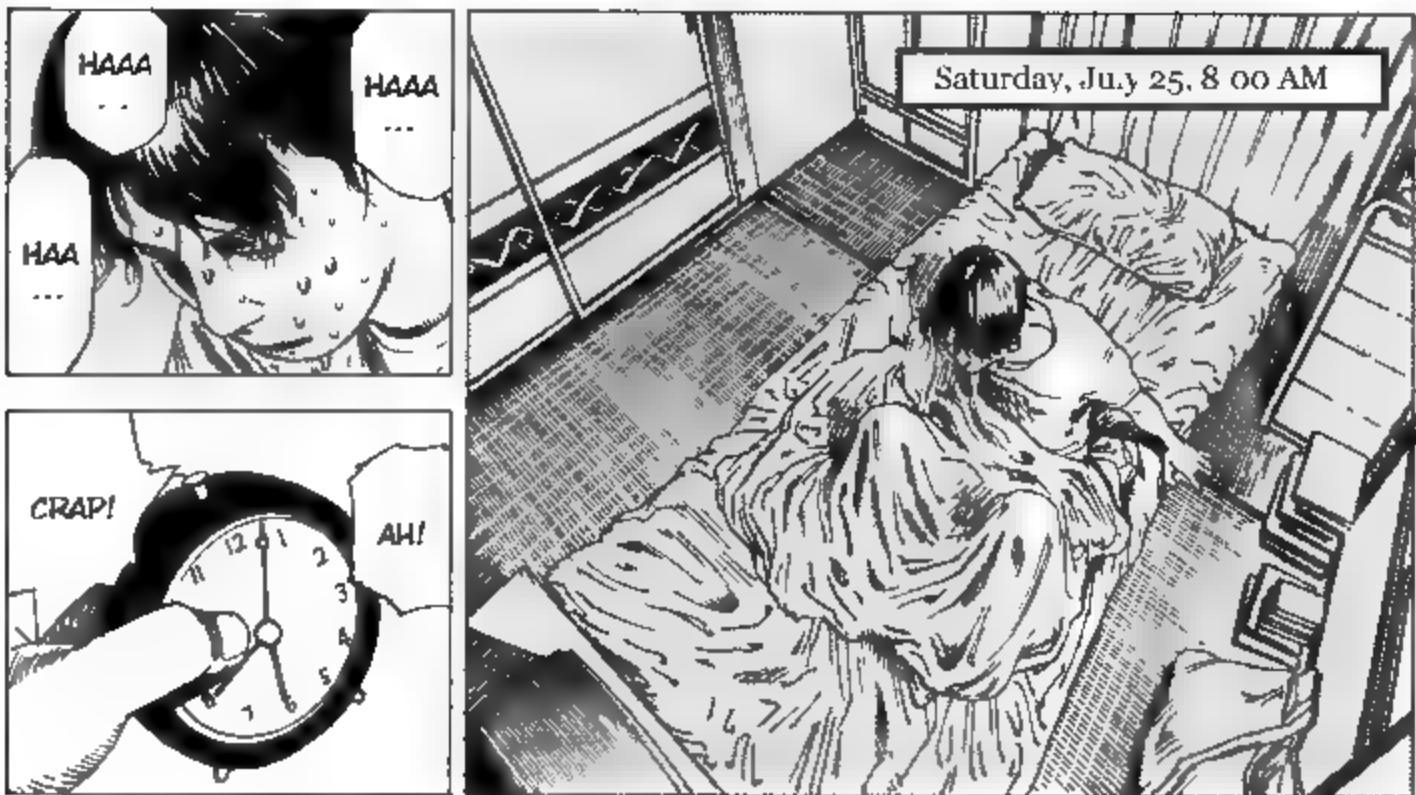
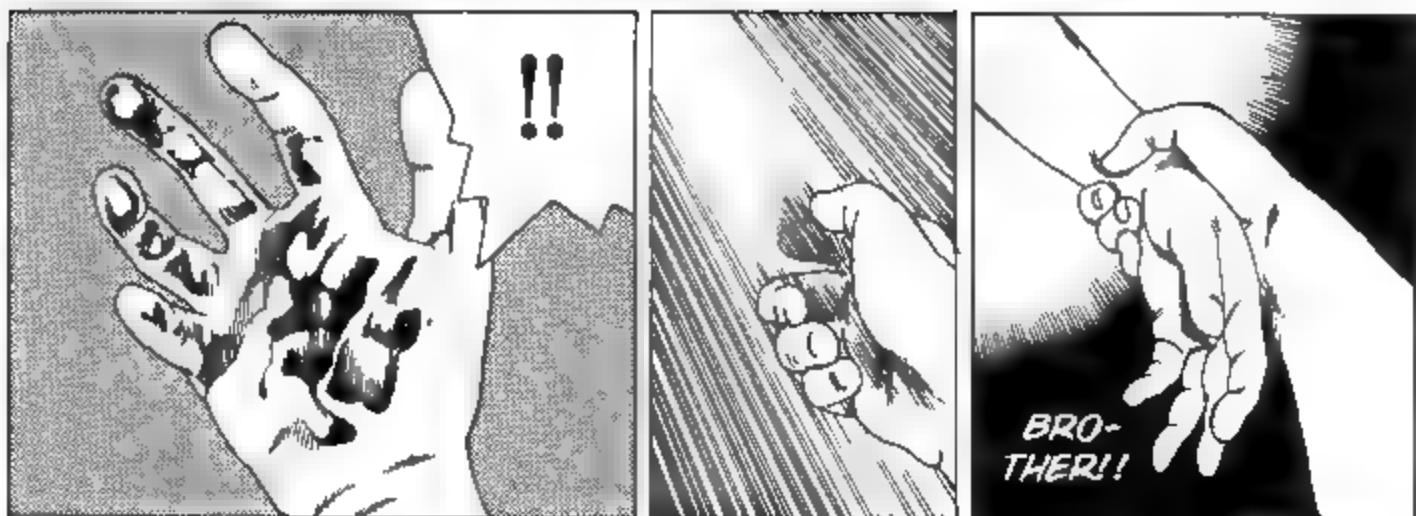
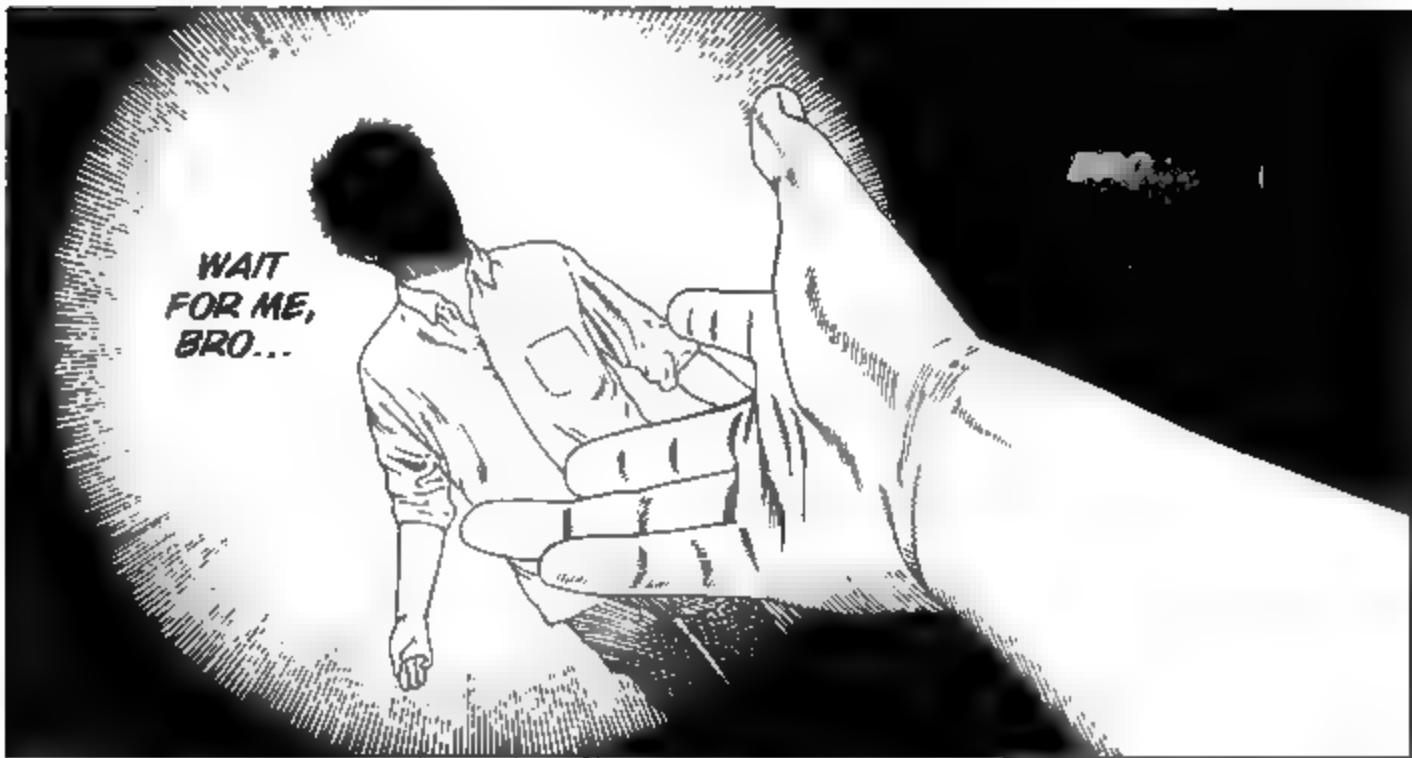


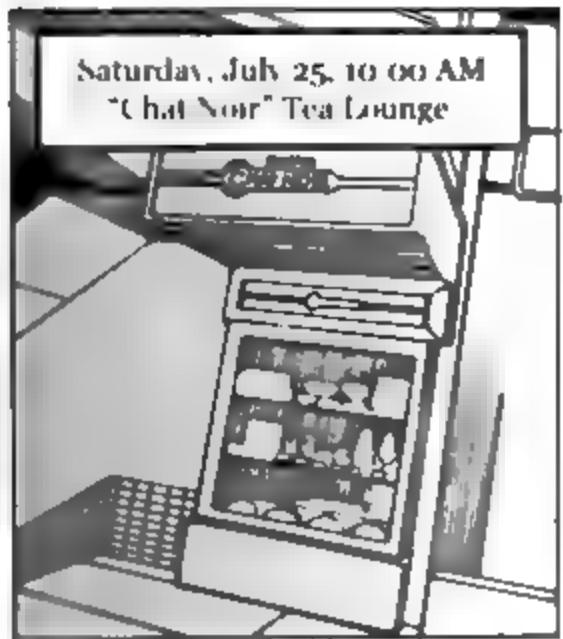


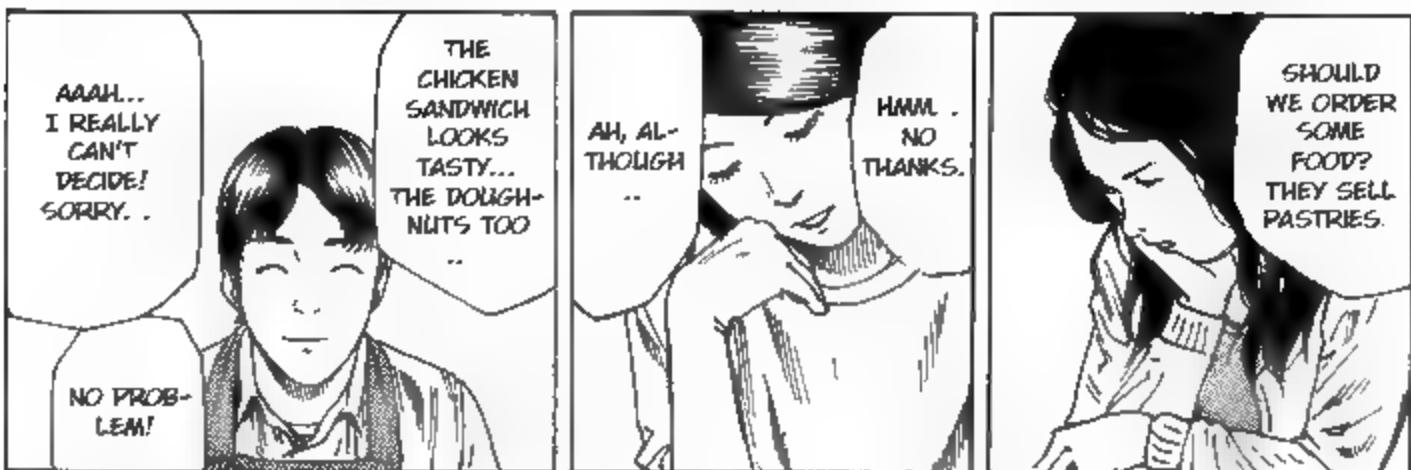
THE SLICING DEVIL

1







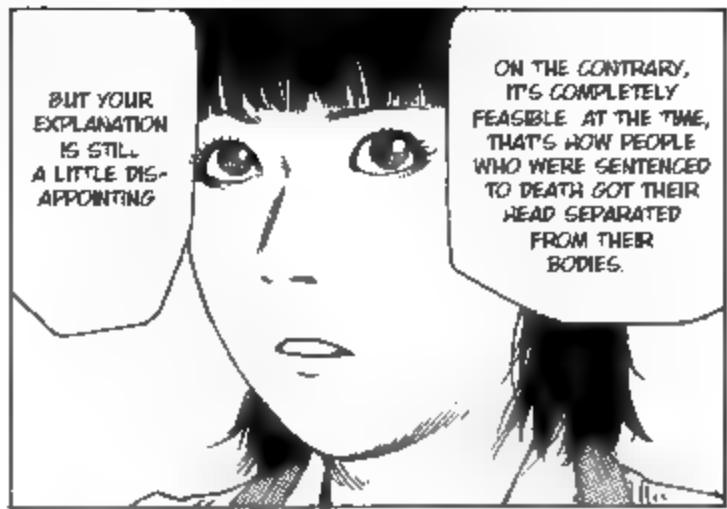


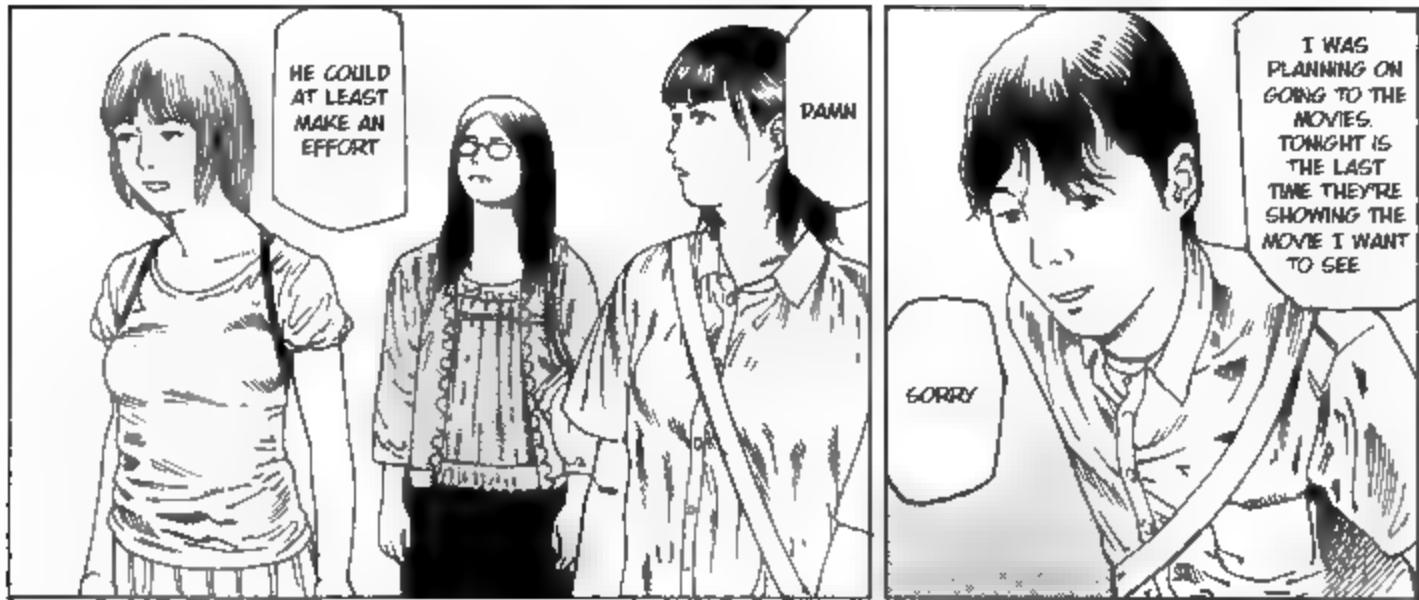


THE SHIMOMURA, SANGENJAYA, DAITA AND HIGASHI KITAZAWA ARE AREAS OF THE SETAGAYA DISTRICT IN TOKYO.

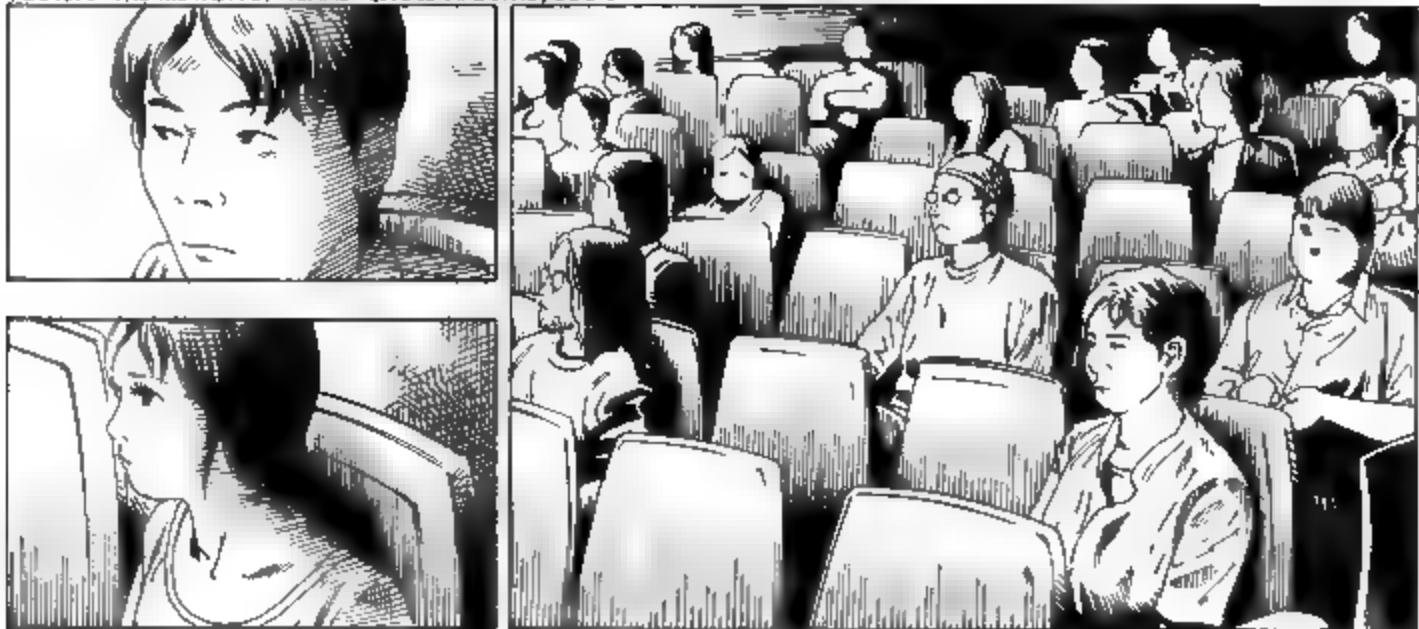


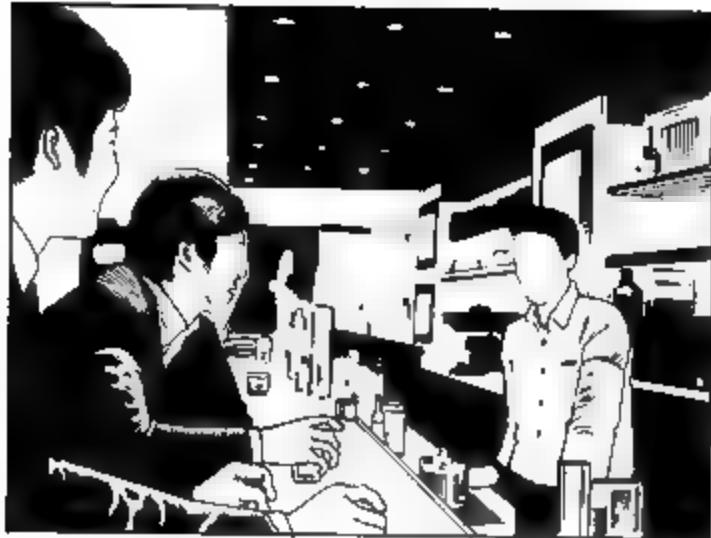






POSTER: "THE MOTHER OF TEARS" (DARIO ARGENTO, 2007)







ACTUALLY,
A FRIEND
OF MINE
WHO WAS
SUPPOSED
TO GO
WITH ME
CANCELLED
AT THE
LAST
MOMENT



ARGENTO'S
VERSION OF
DAWN OF THE
DEAD WASN'T
ALL THAT GOOD,
REALLY

*DIRECTED BY GEORGE ROMERO, THE FILM WAS RE-EDITED BY DARIO ARGENTO FOR ITS DISTRIBUTION IN EUROPE.

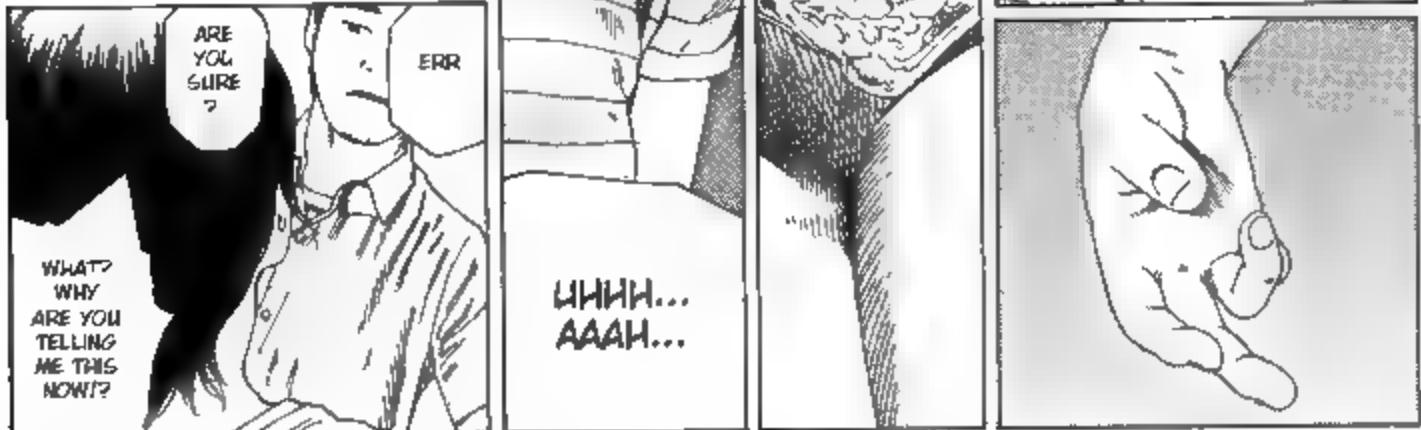
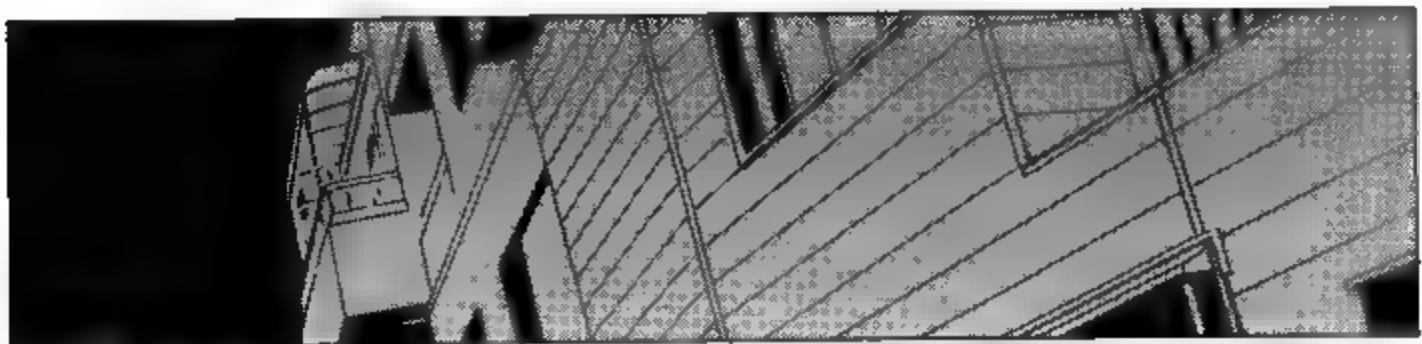


HAVE YOU SEEN
ZOMBIE? ASIDE
FROM THE PART
WHERE THE
ZOMBIES ARE
SWIMMING,
I THINK IT'S
A PRETTY GOOD
HORROR MOVIE

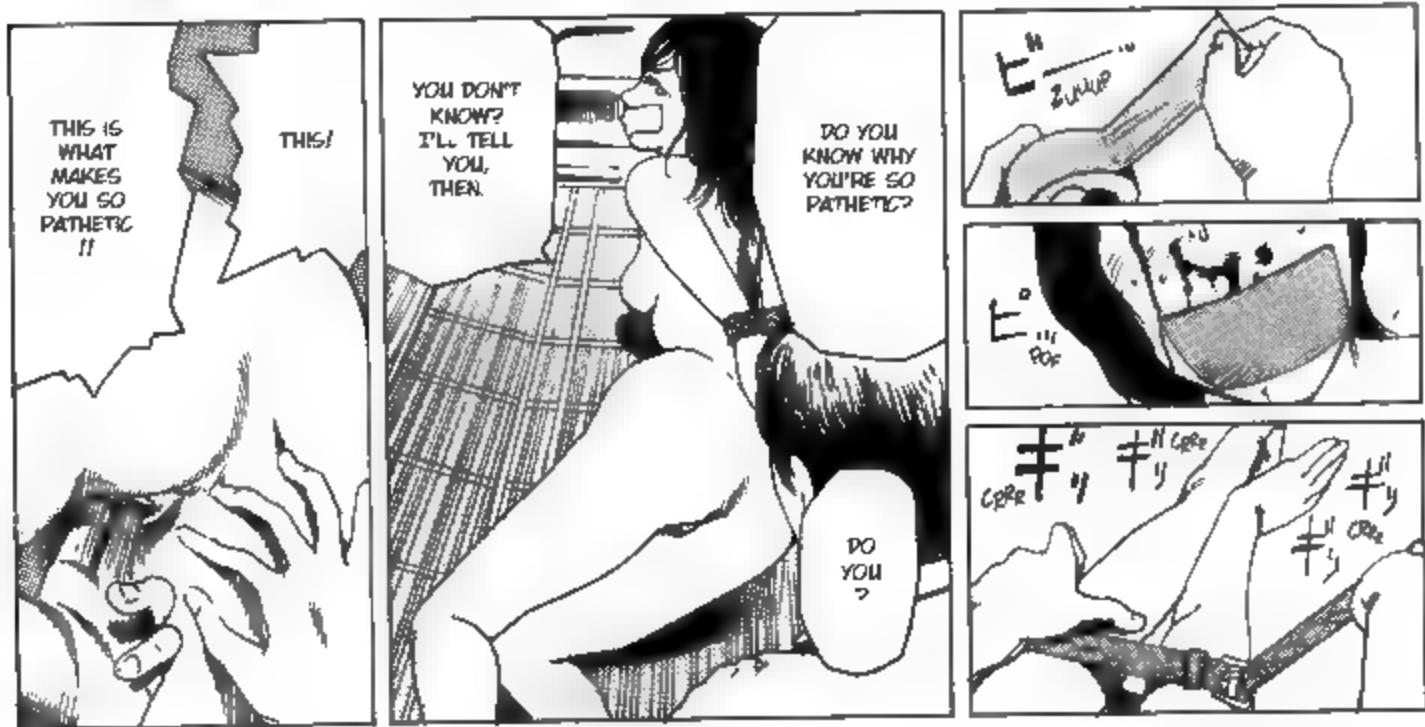
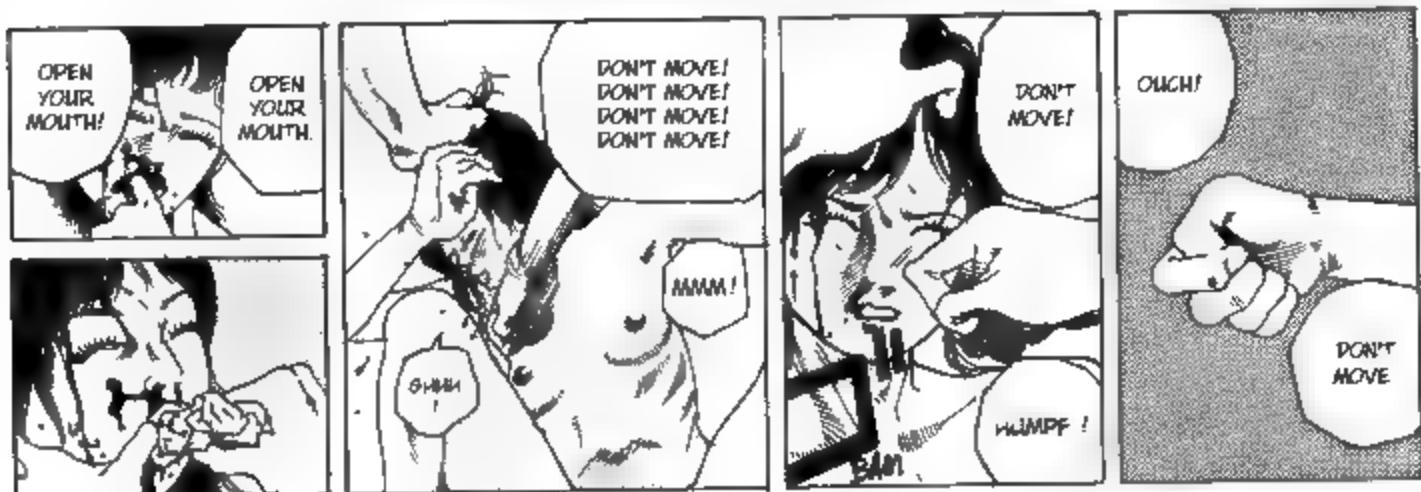


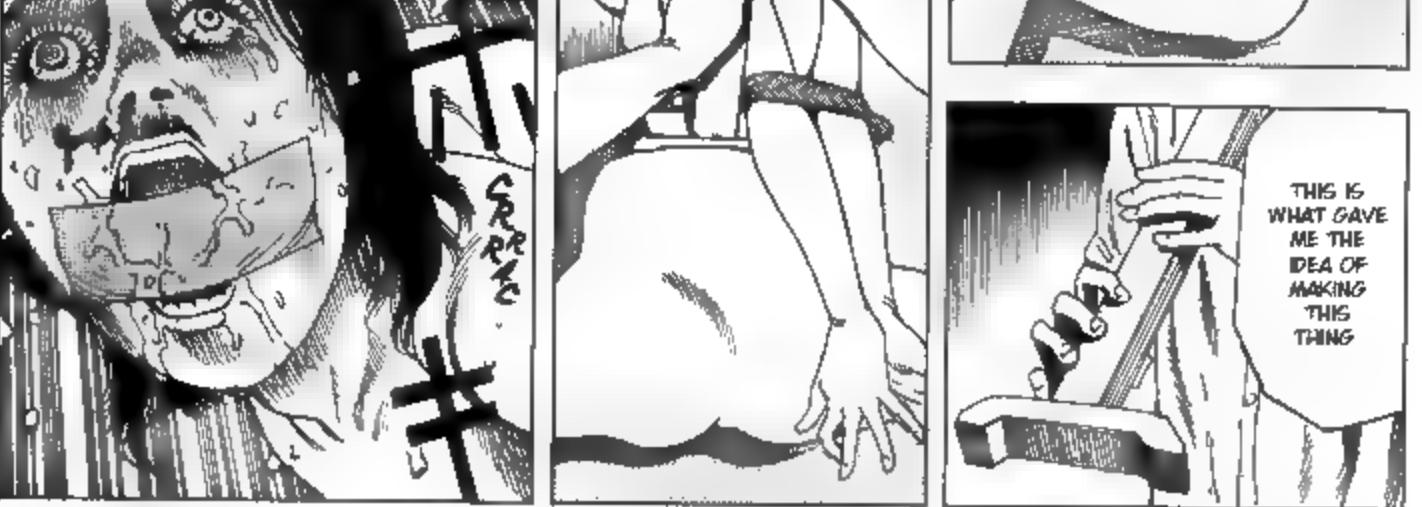
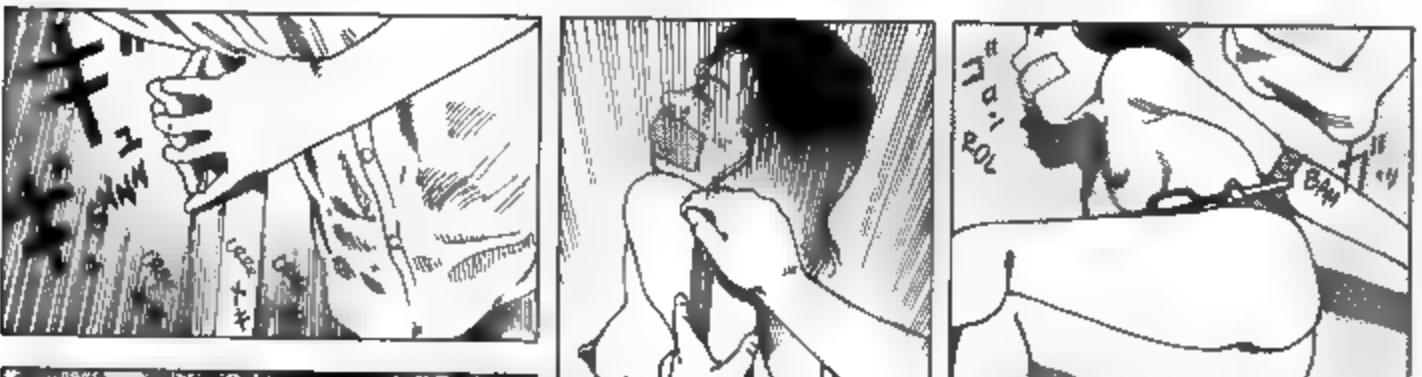
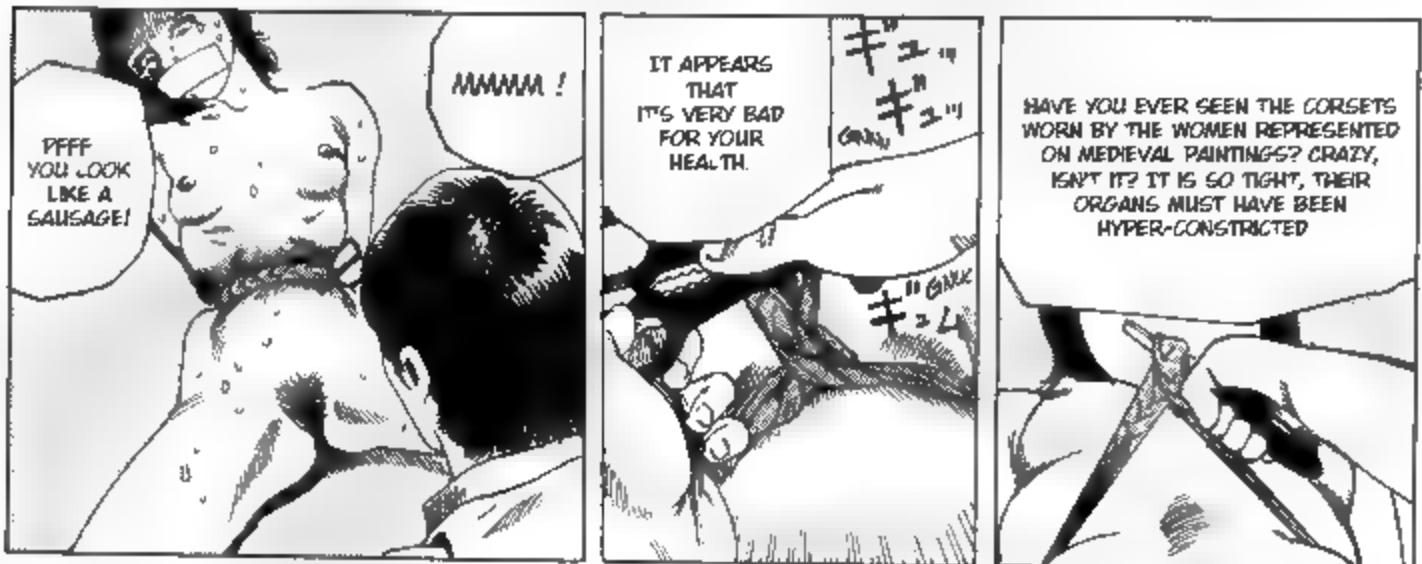
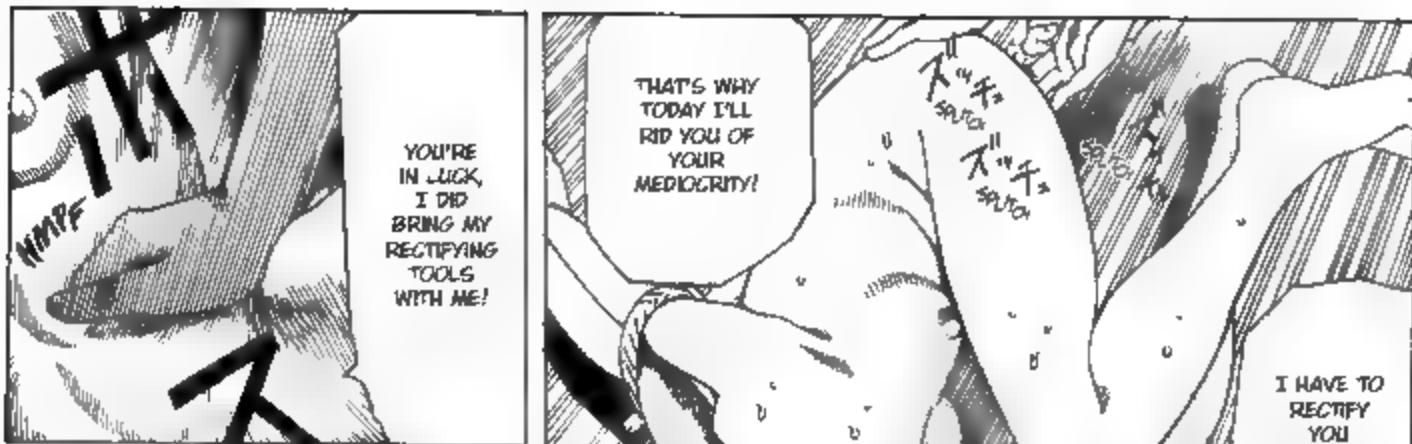
BLACK
SUNDAY
BY MARIO
BAVA!

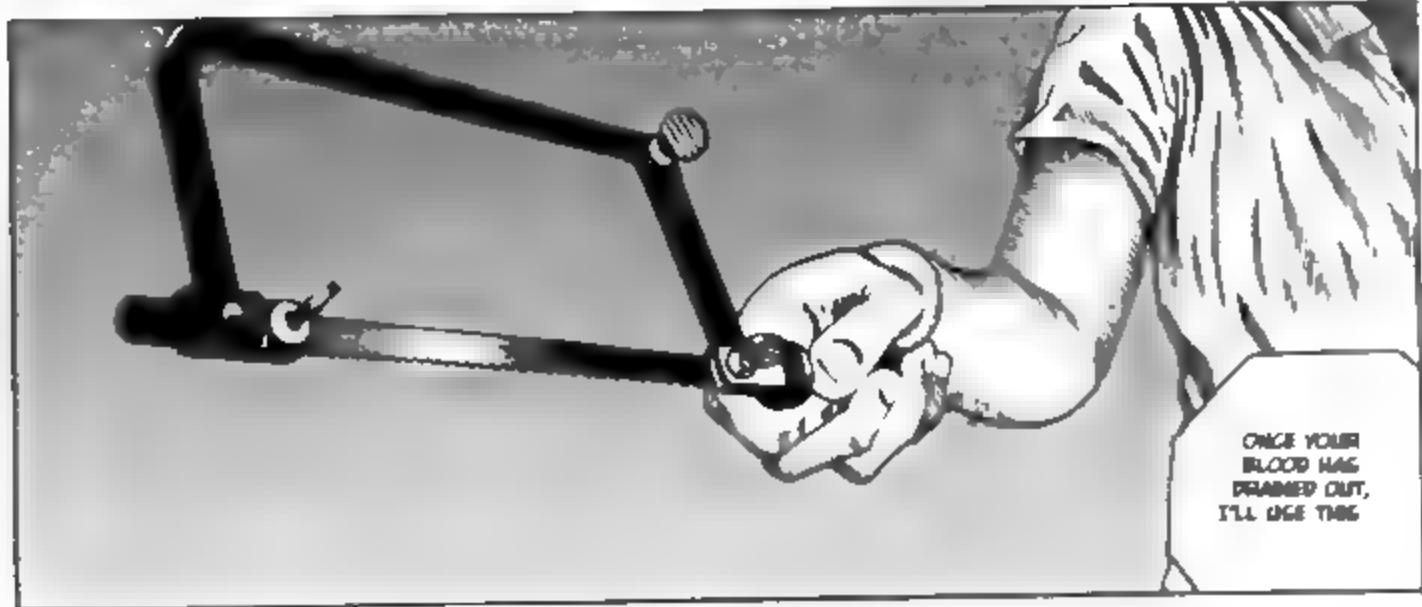


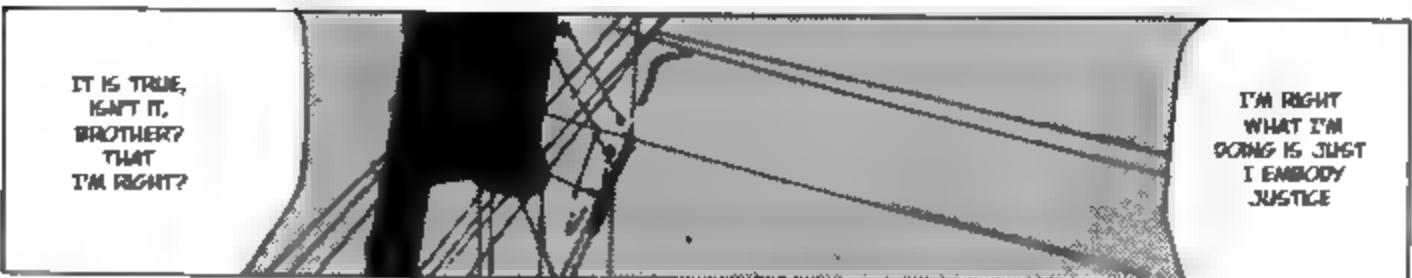


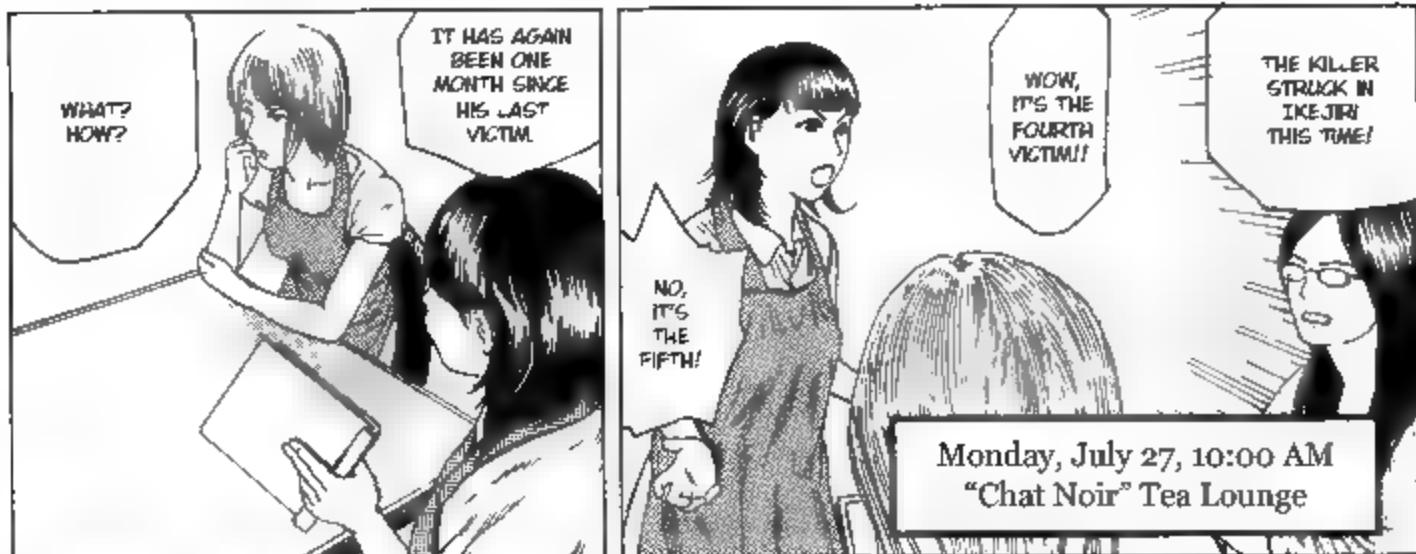










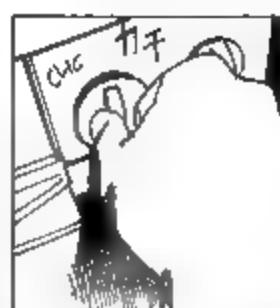
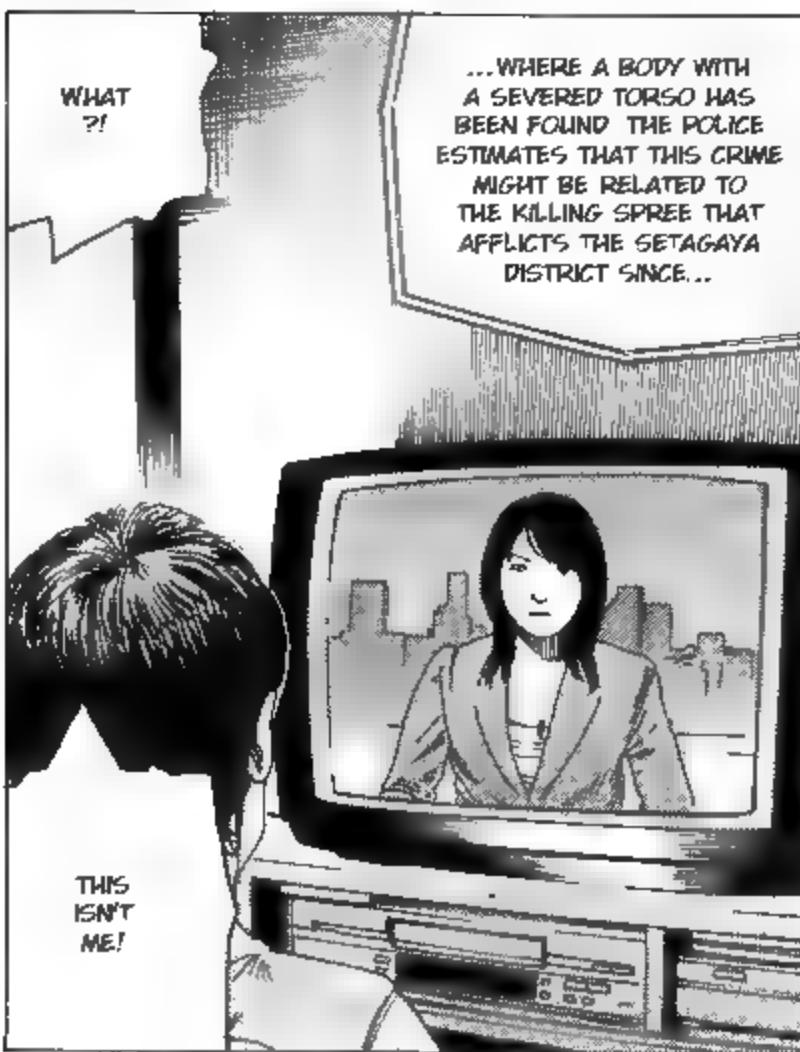
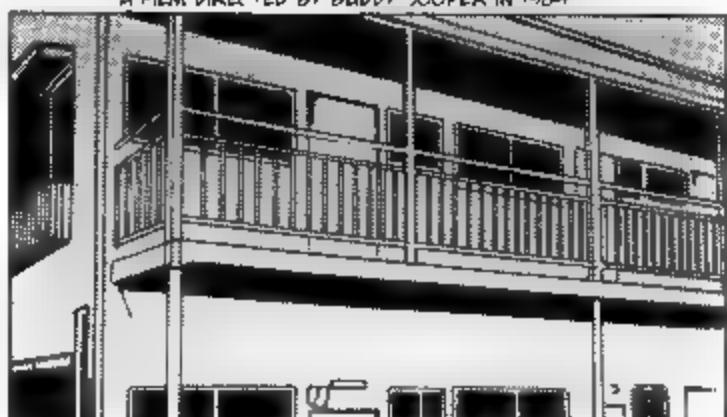


Monday, July 27, 10:00 AM
"Chat Noir" Tea Lounge





*A FILM DIRECTED BY BUDDY COOPER IN 1984





THE MANGA ARTIST

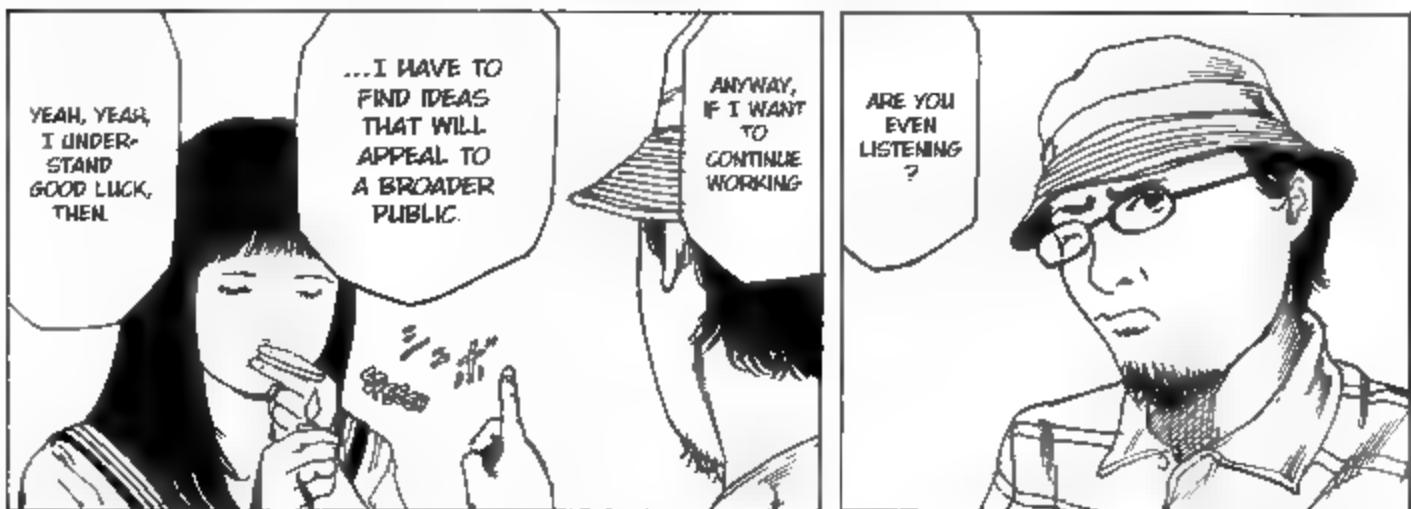
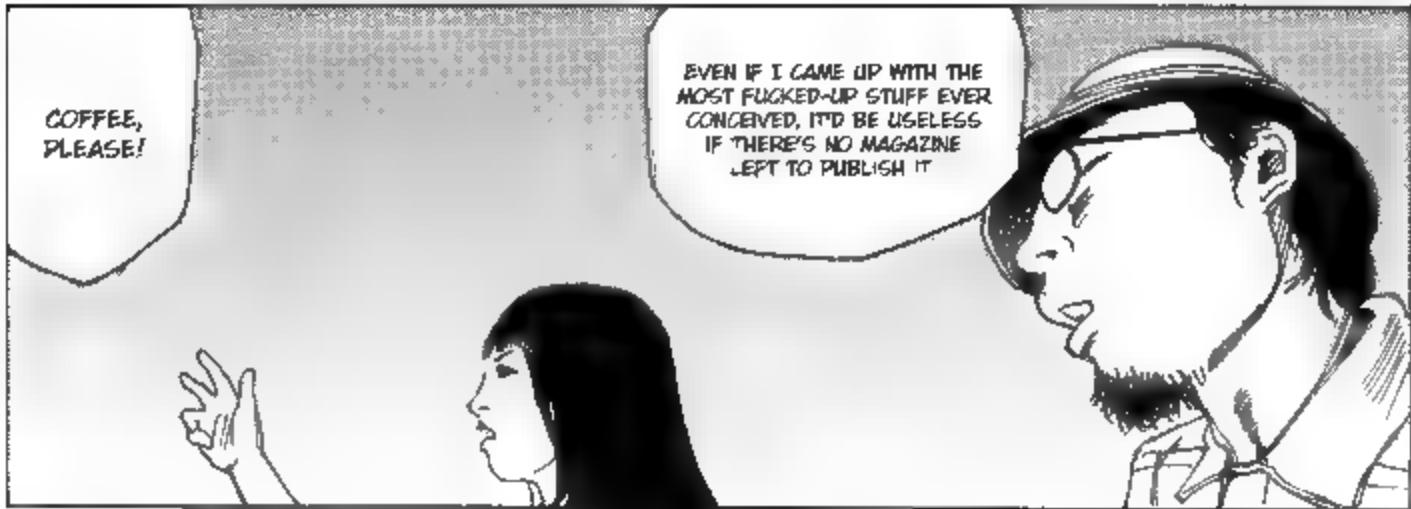
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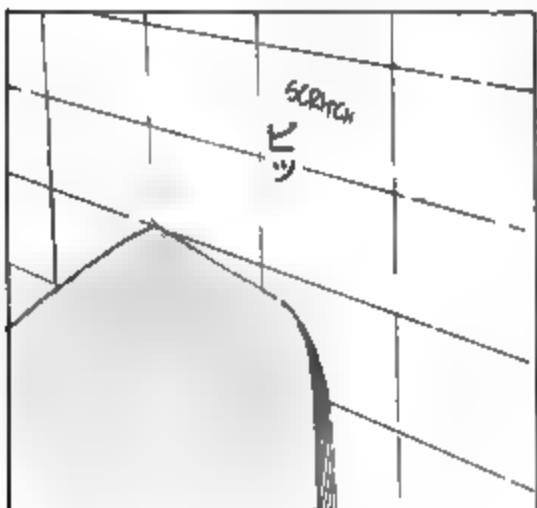


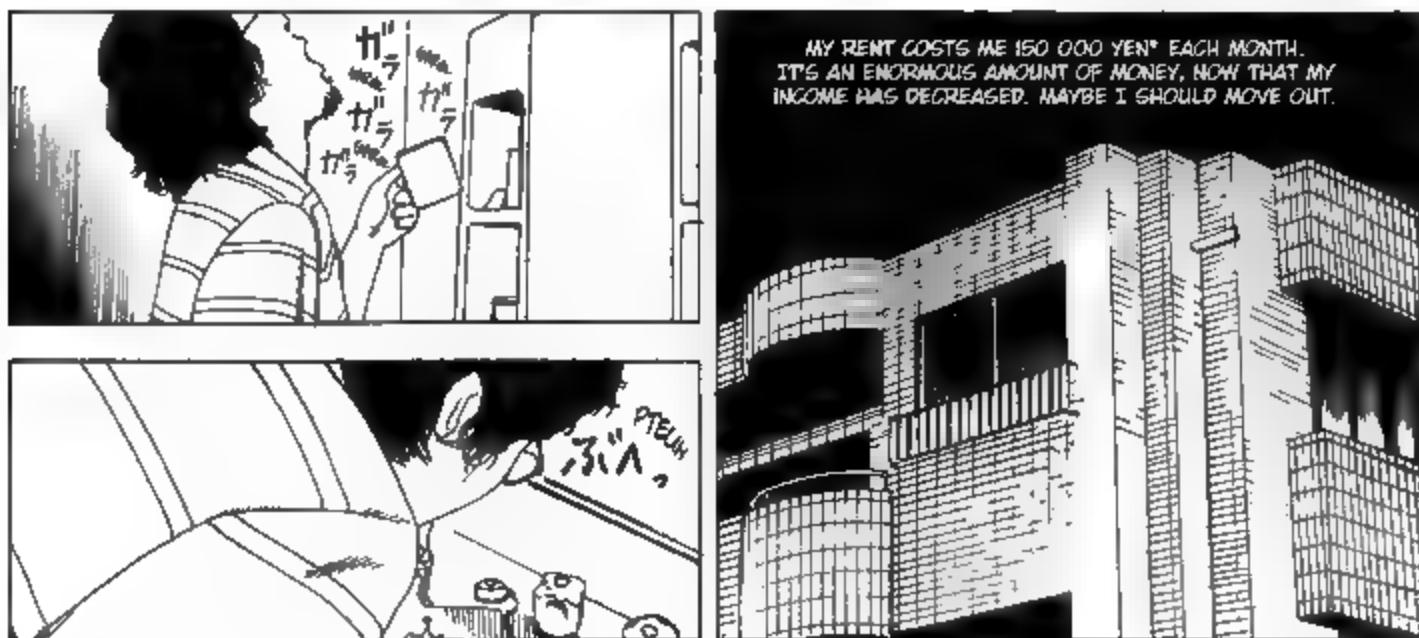
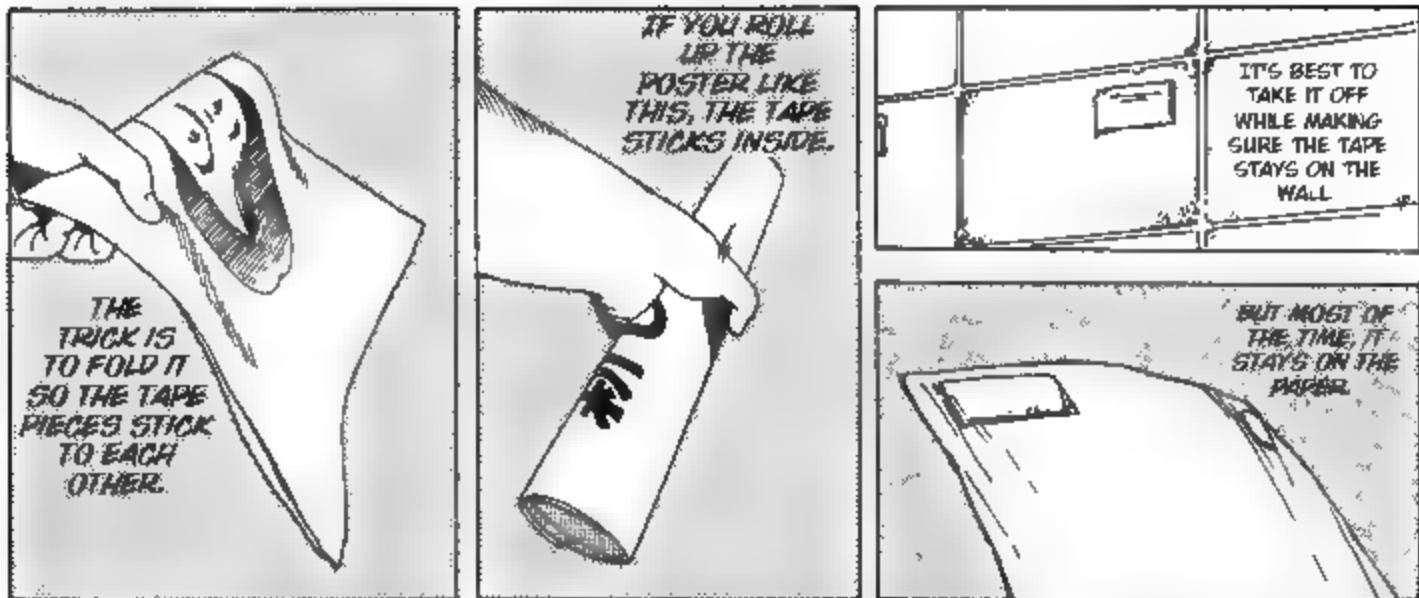


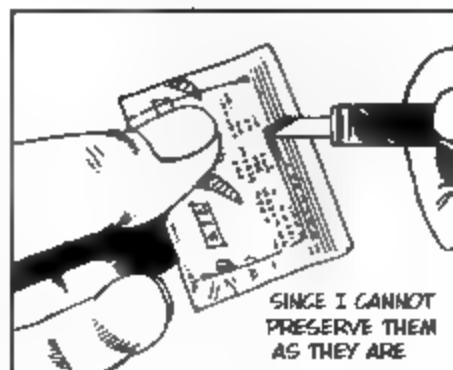
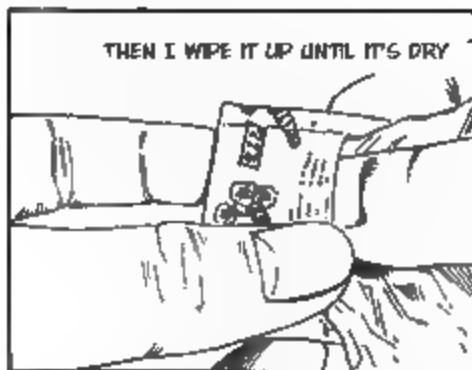
*THIS TERM IS USED TO DESCRIBE ARTISTIC WORKS FROM VARIOUS DISCIPLINES (LITERATURE, CINEMA, MANGA, PHOTOGRAPHY) THAT BLEND EROTISM AND DECADENCE, WITHIN THESE WORKS, SEXUAL PERVERSIONS, SADISM AND PHYSICAL DEFORMITIES ARE DEPICTED WITH EXUBERANCE





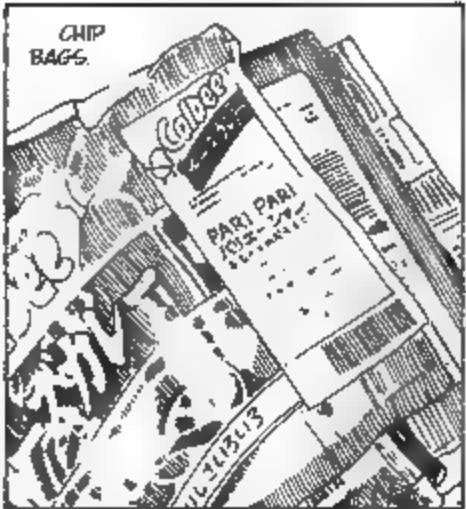




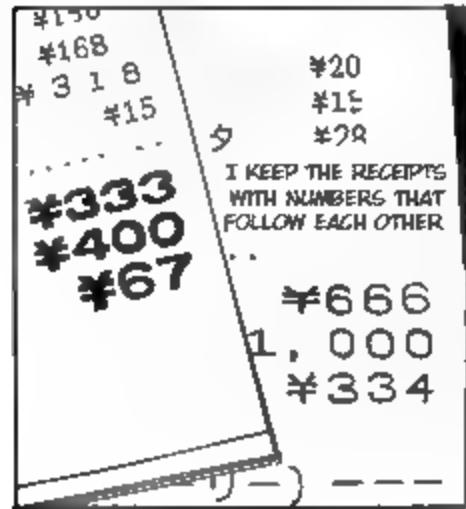
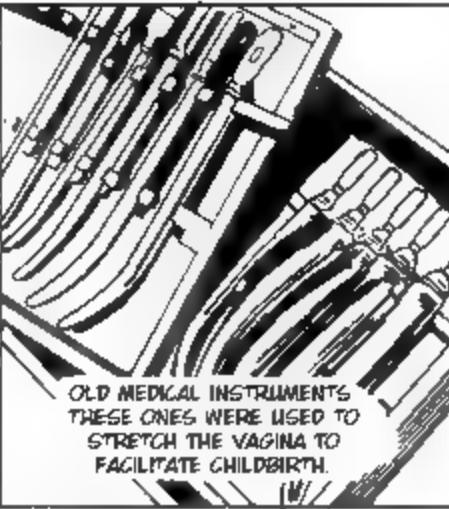
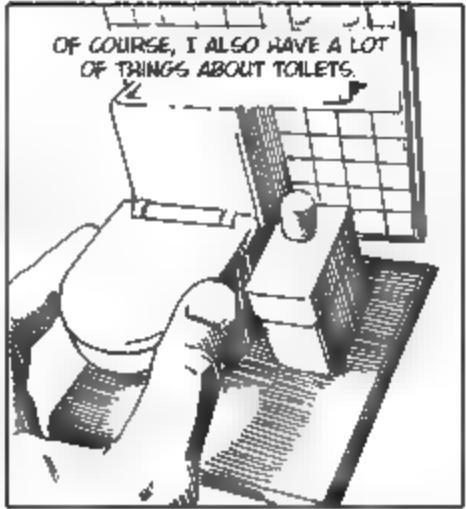
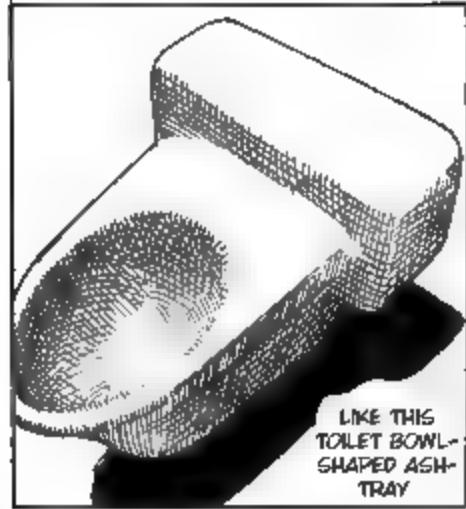
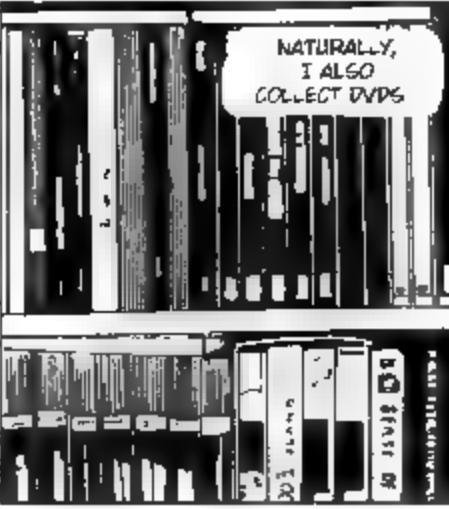
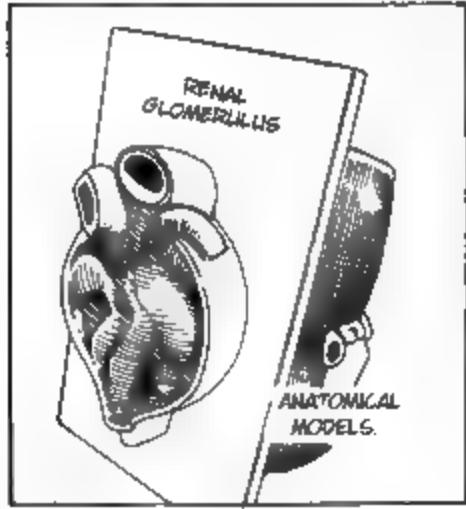


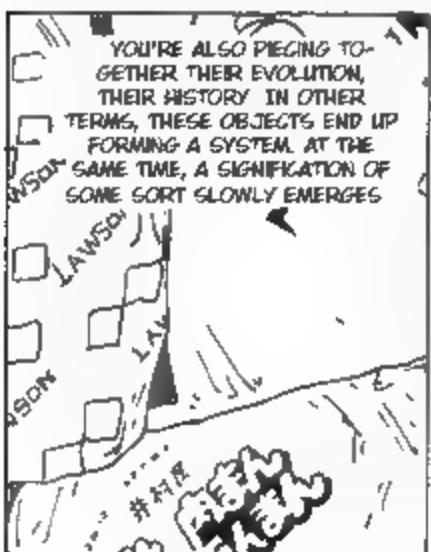


"DOCUMENTARY BY LARRY GAVADOVE, 1977"



"DOCUMENTARY BY ALVARO COLVACEVICH, 1976"

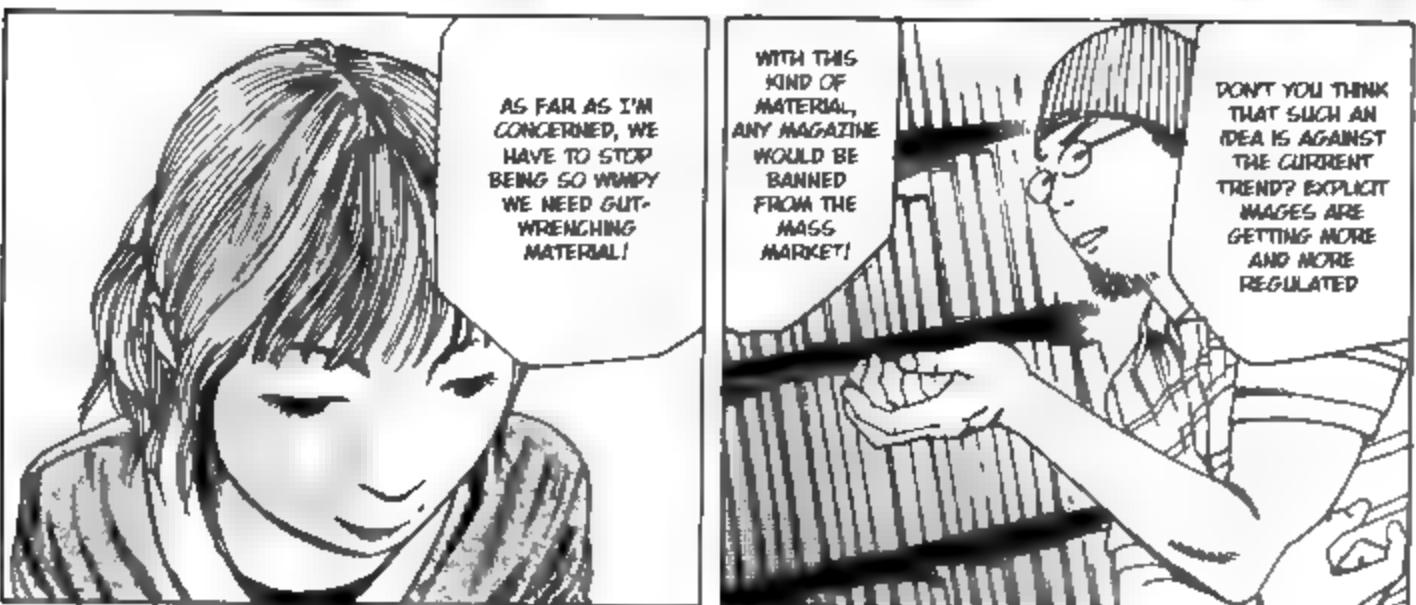






"A WRITER SOMETIMES REFERRED TO AS ONE OF THE FATHERS OF ERO-GURO"



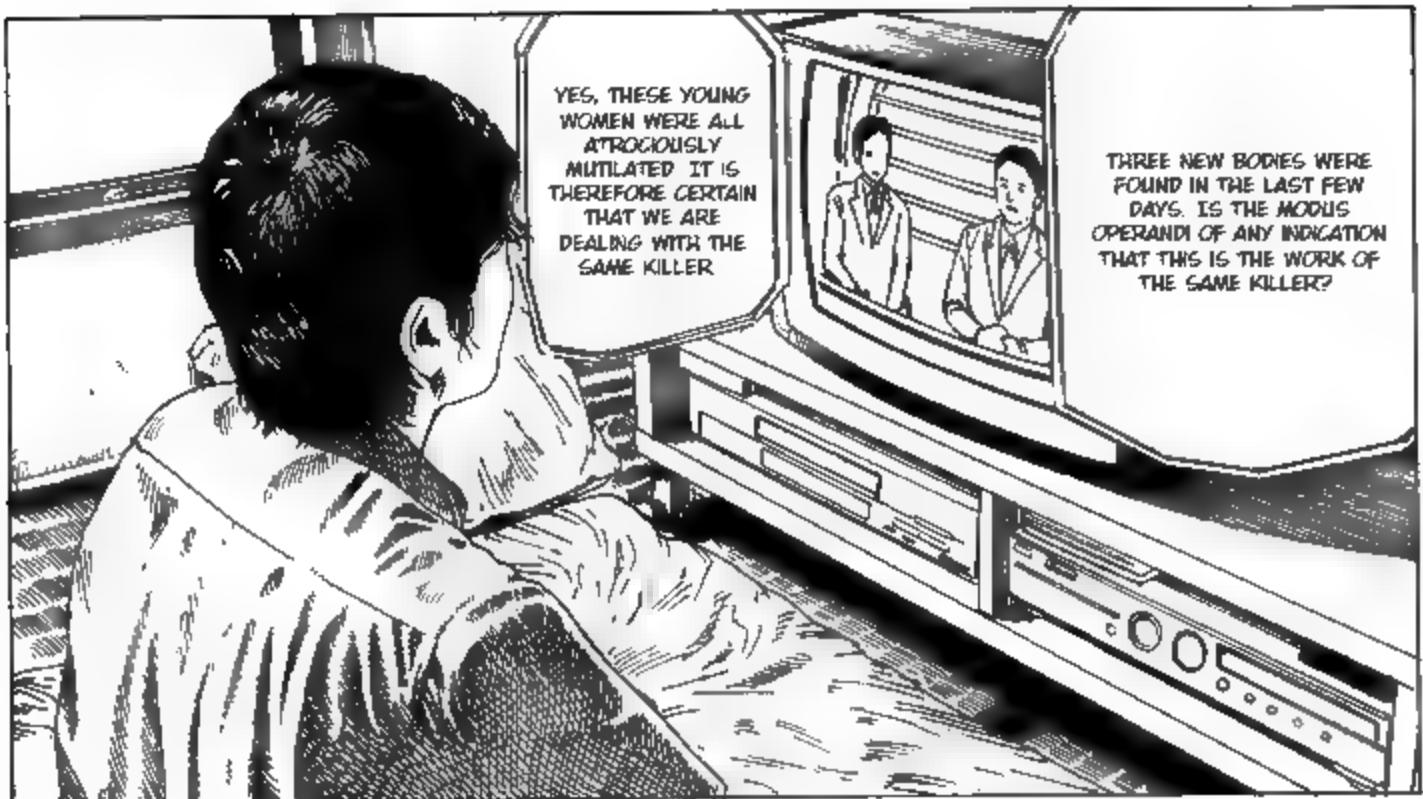


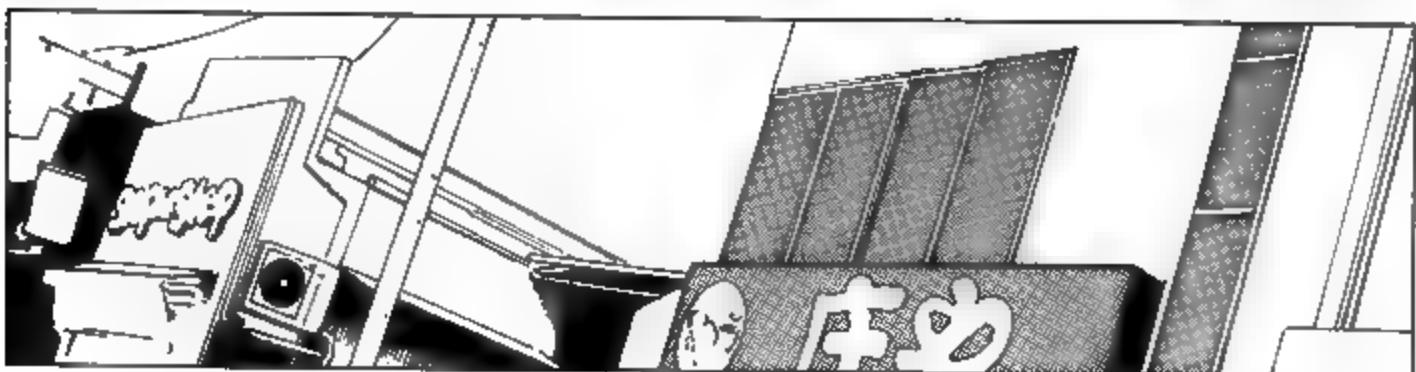
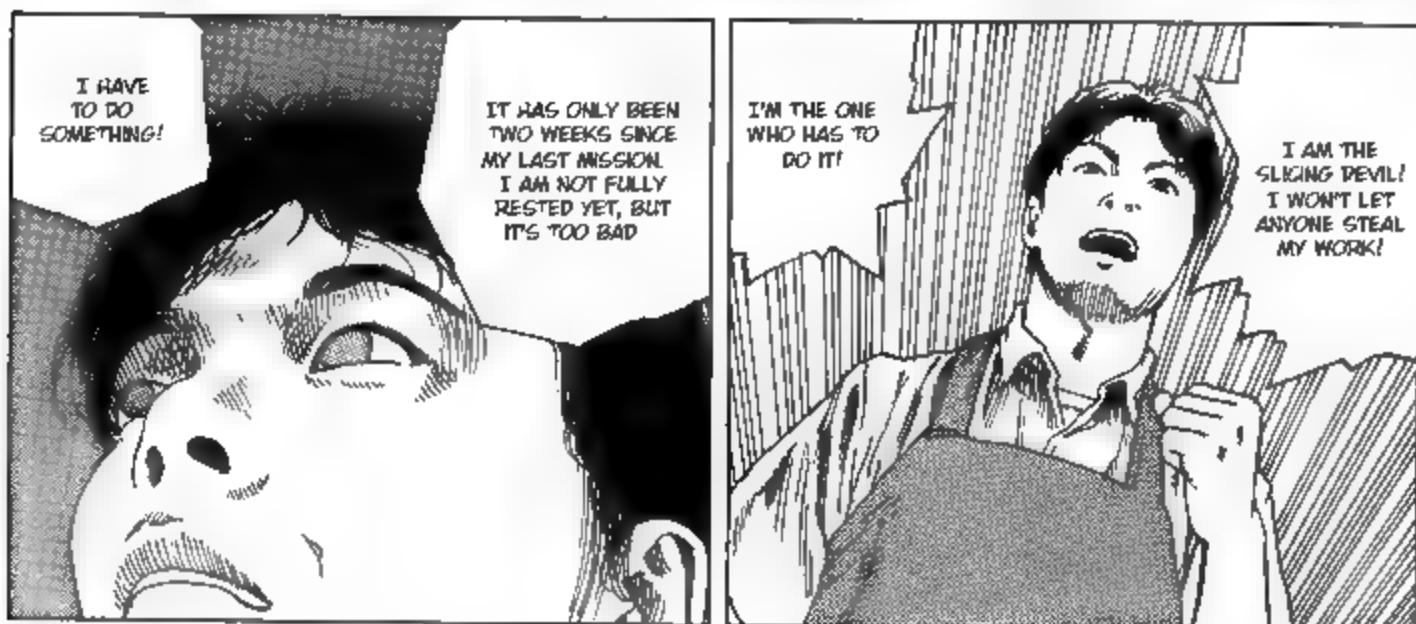


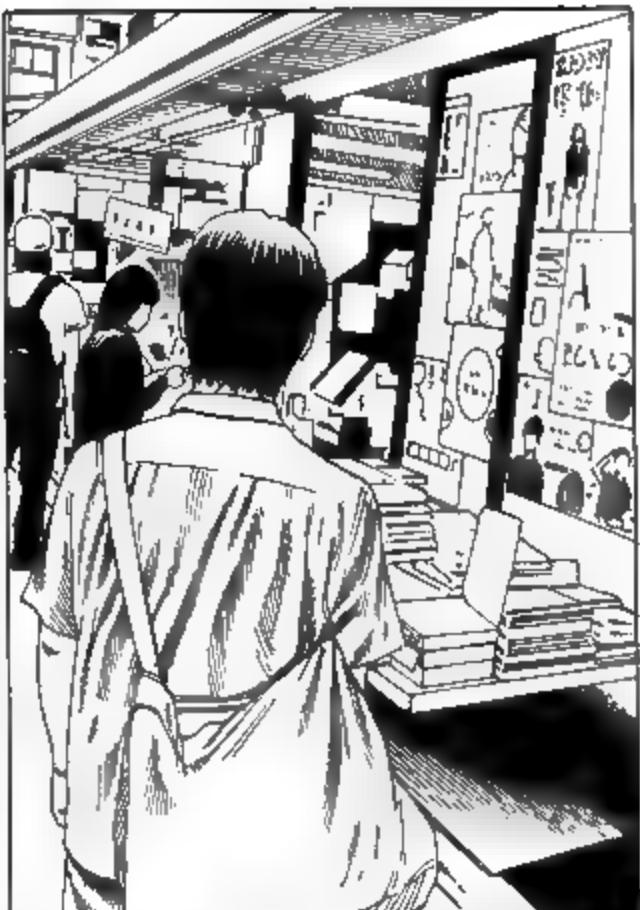
THE SLICING DEVIL

2



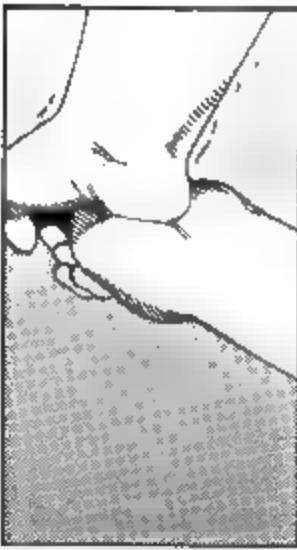








YOU DON'T
SEEM LIKE
IT, BUT
YOU'RE
A PER-
SISTANT
GUY!









WELL, IT'S A BIT SCARY THE KILLER MIGHT BE VERY CLOSE.



ABOUT THAT THEY'VE RECENTLY FOUND THREE DEAD BODIES WITHIN JUST A FEW DAYS, RIGHT?







Name of the victim: Mai Hayama, 23 years old
Scene of the crime: Daita
Estimated time of death: Saturday, April 18, Midnight



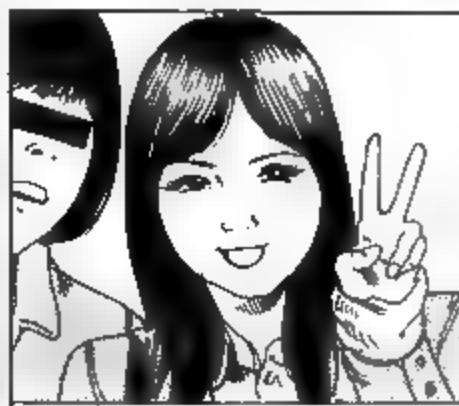
Name of the victim: Suzuki Kazumura, 24 years old
Scene of the crime: Sangenjaya
Estimated time of death: Saturday, March 14, 22h



Name of the victim: Midori Asuka, 25 years old
Scene of the crime: Ikejiri
Estimated time of death: Saturday, July 25, 22h



Name of the victim: Yuriko Misaki, 27 years old
Scene of the crime: Shimoura
Estimated time of death: Friday, June 26, 23h



Name of the victim: Mai Oogi, 25 years old
Scene of the crime: Higashi Kitazawa
Estimated time of death: Saturday, May 30, 23h





Name of the victim: Sumi Tama, 25 years old
Scene of the crime:
Tokorozawa (where the body was found)
Estimated time of death: Wednesday, August 5. 13h



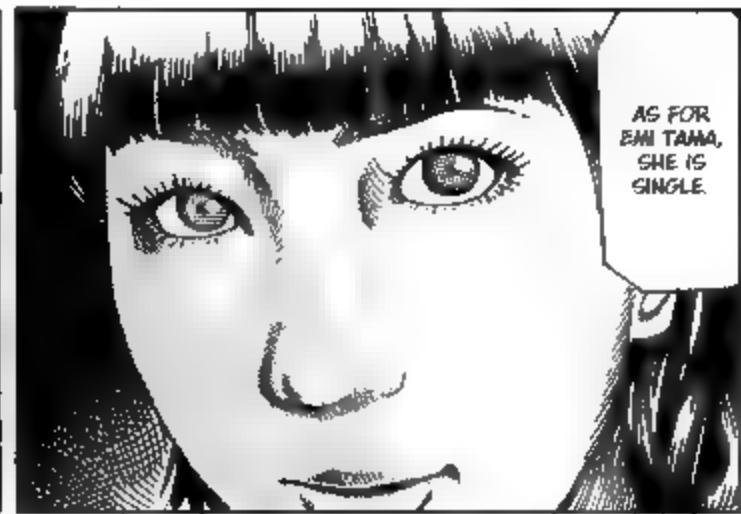
Name of the victim: Junko Kazami, 25 years old
Scene of the crime:
Oohara (where the body was found)
Estimated time of death: Tuesday, August 4. 18h



Name of the victim: Takeko Yuid, 25 years old
Scene of the crime:
Hanegi (where the body was found)
Estimated time of death: Sunday, August 2, 13h







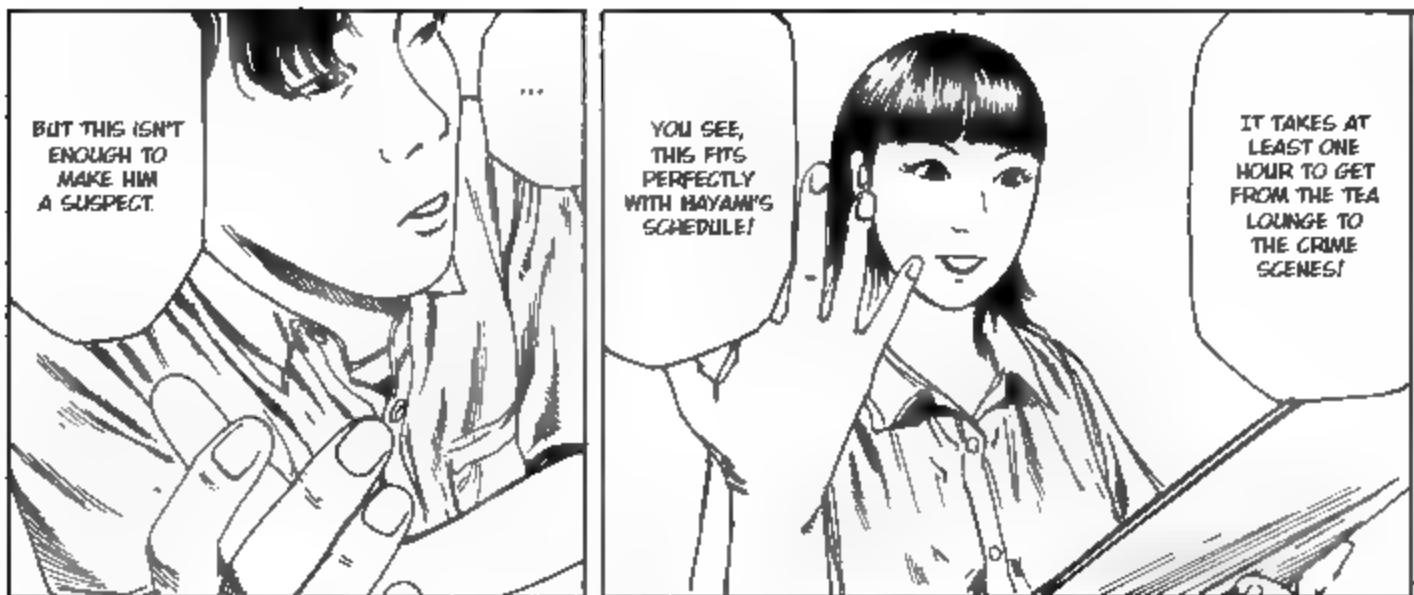


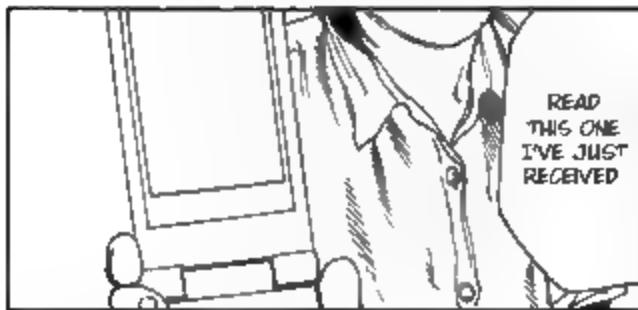


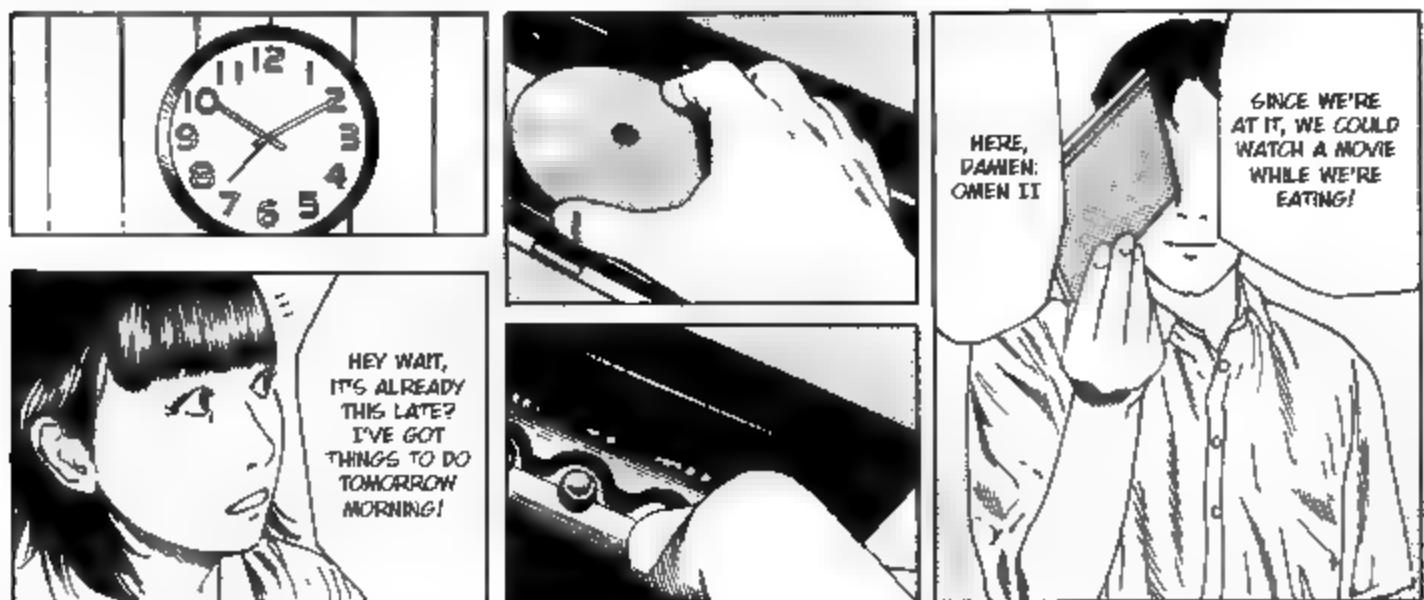
SO THE KILLER HAD SOMETHING AGAINST THOSE TRIPLETS. THIS MEANS THAT THE COPYCAT IS LINKED TO THE VICTIMS IN SOME WAY













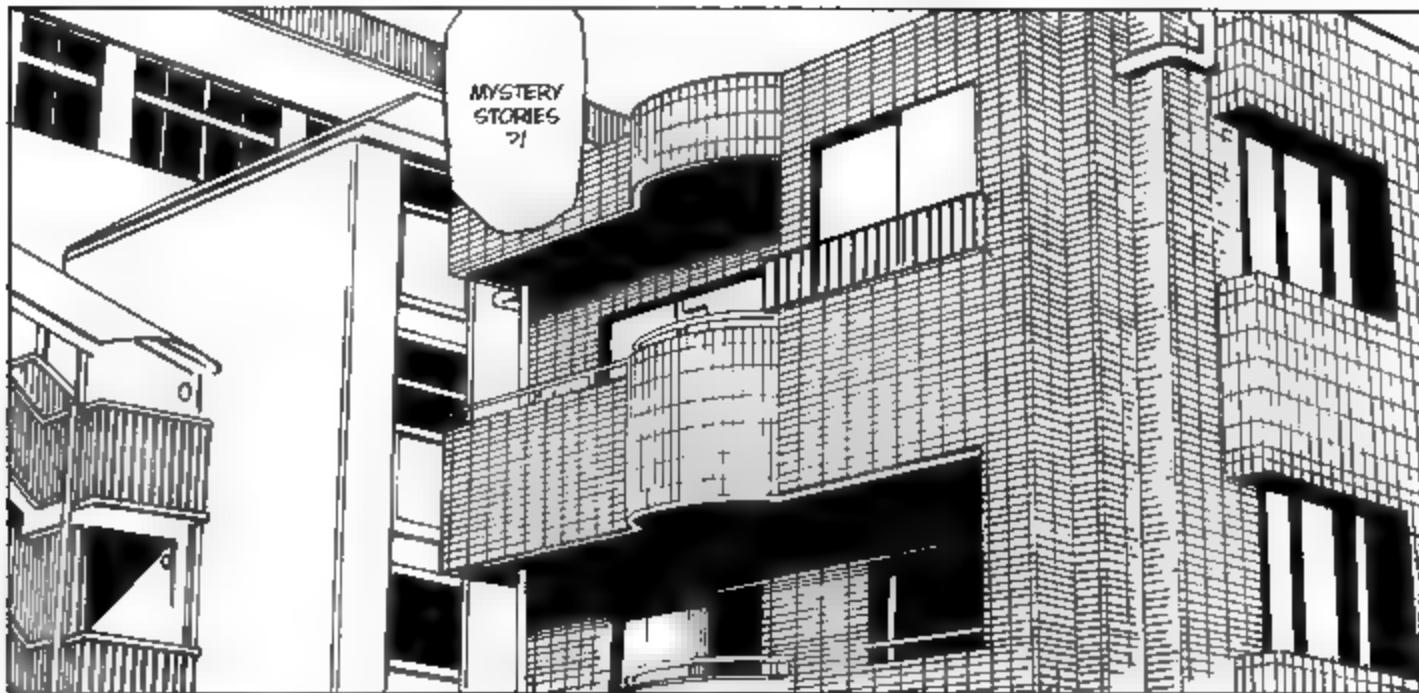




THE MANGA ARTIST

2

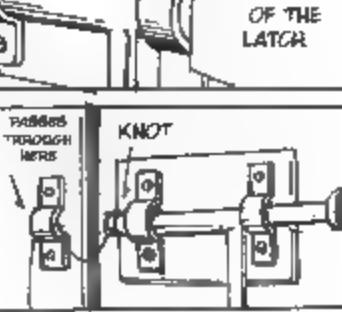
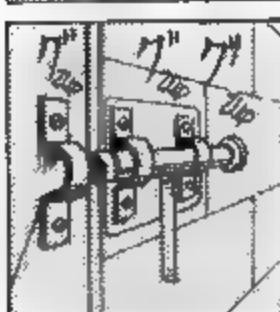
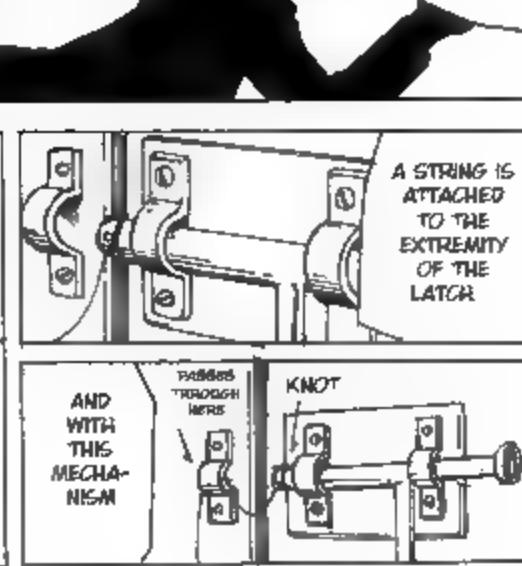
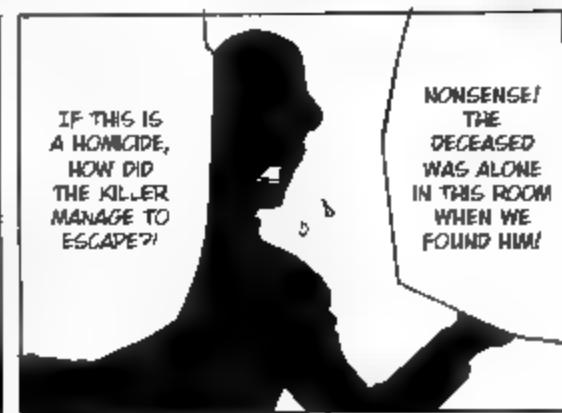
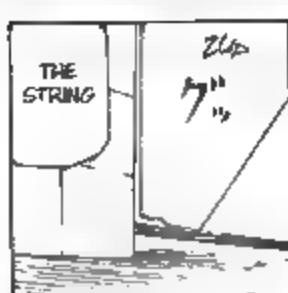


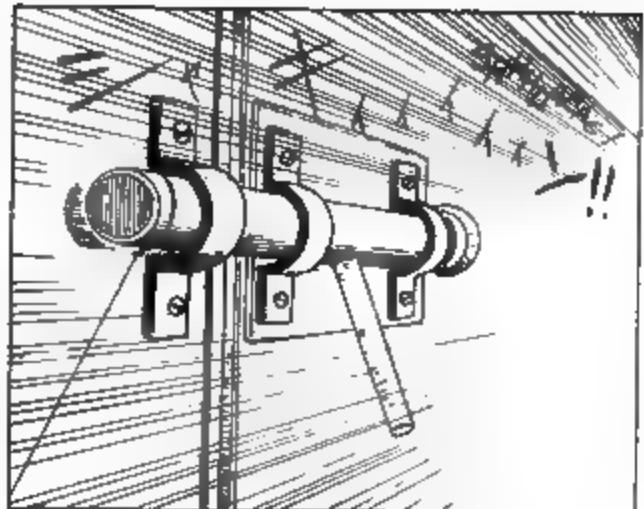






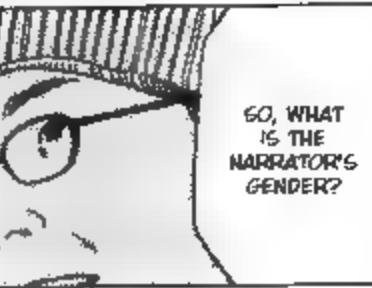
IN CRIME FICTION,
WHAT MAY BE THE
MOST WELL-KNOWN
TRICK IS THE LOCKED
ROOM MYSTERY





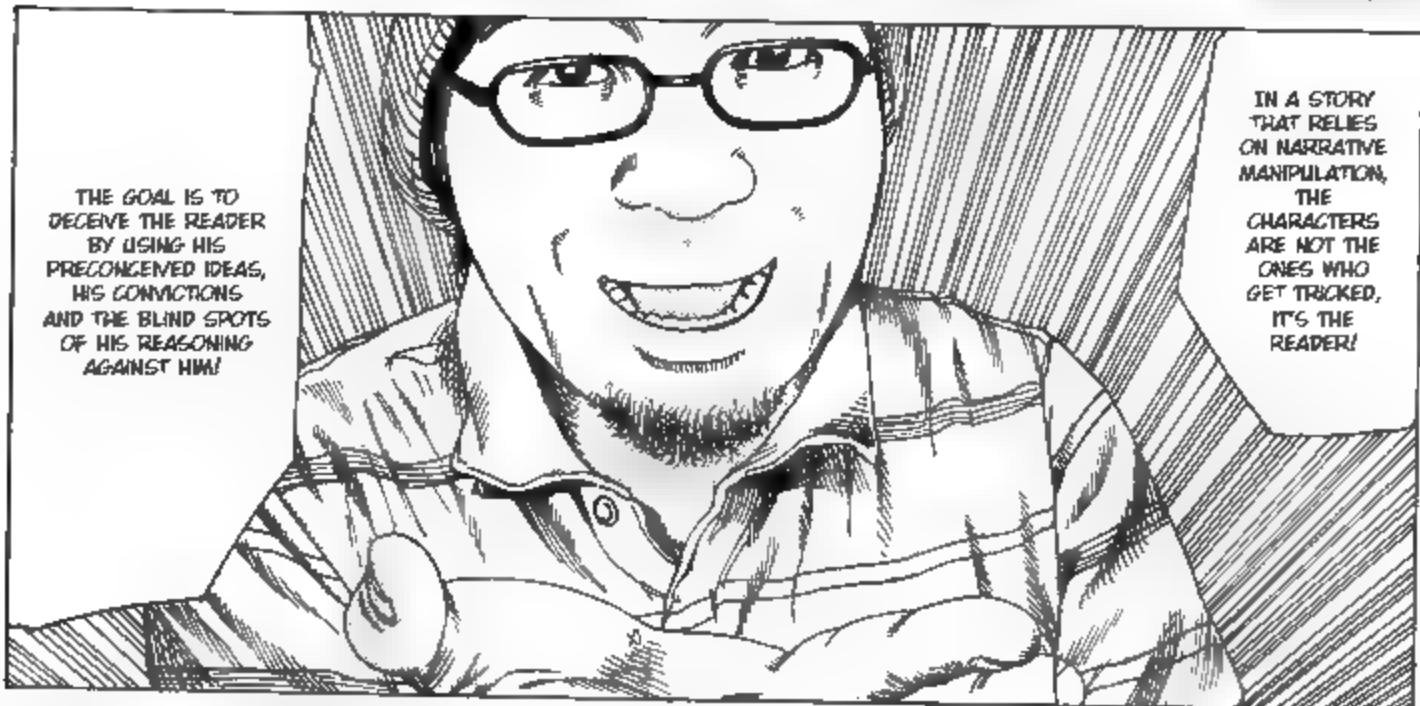


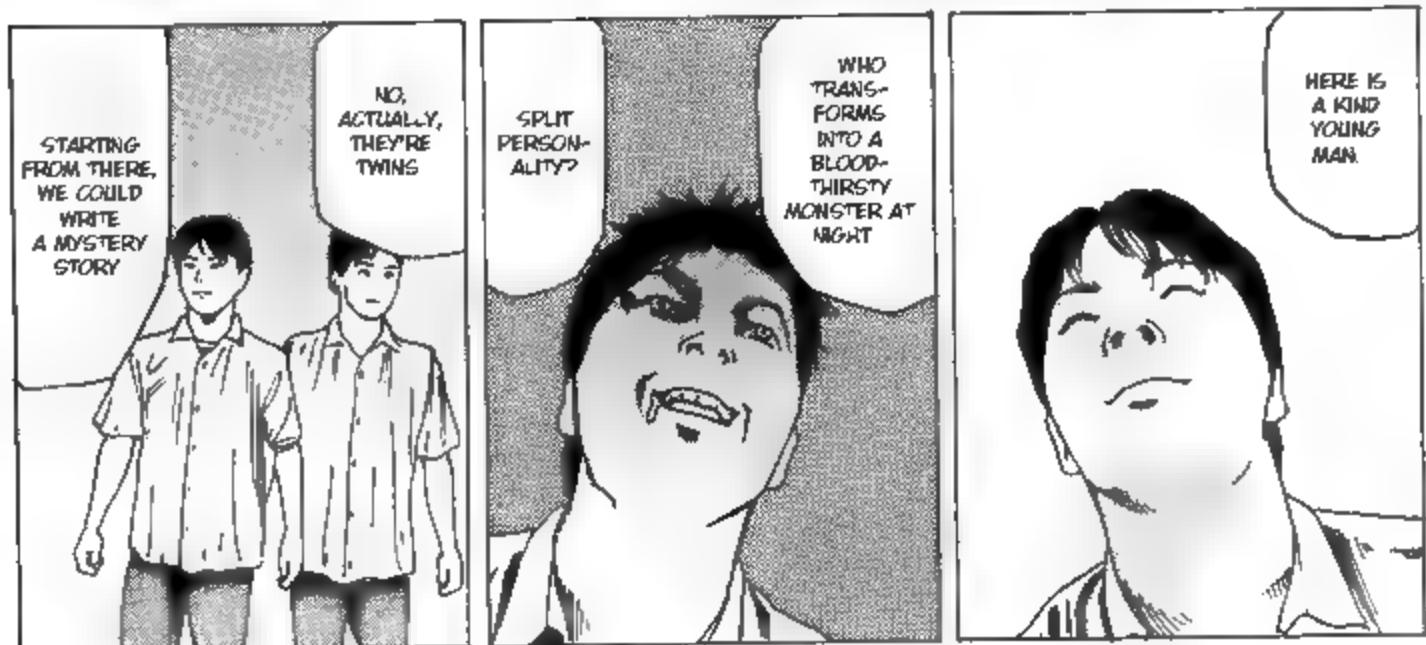
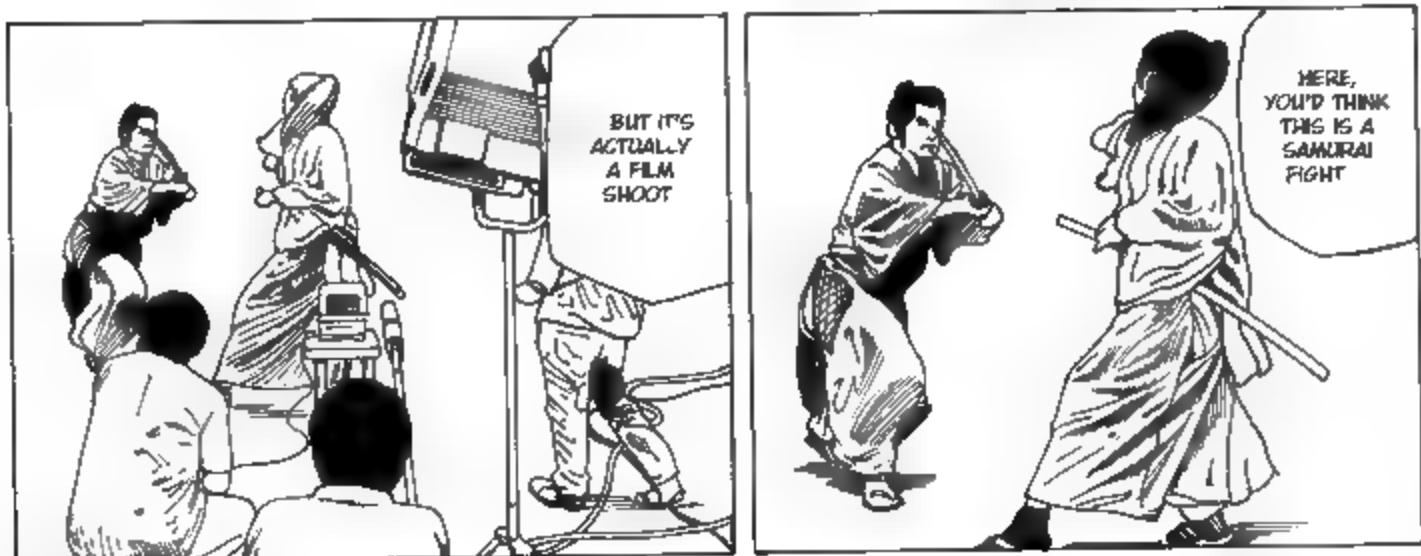
A CRIME FICTION NOVEL WITH A FIRST-PERSON NARRATIVE
CONSIDER



THAT'S IT! THE READER IS NATURALLY CONVINCED THAT THE CULPRIT IS A MAN, AND THAT THE NARRATOR AND THE CULPRIT ARE TWO DISTINCT CHARACTERS

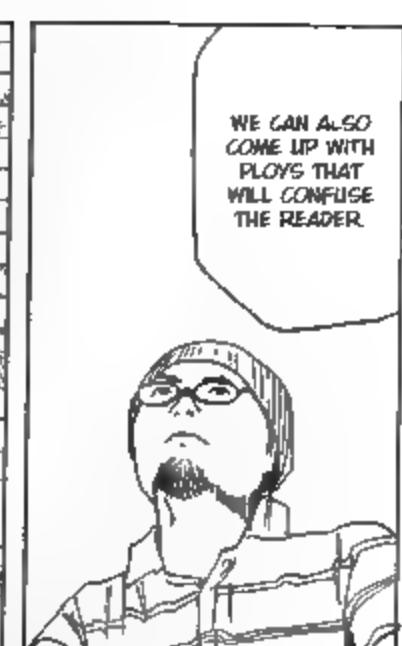




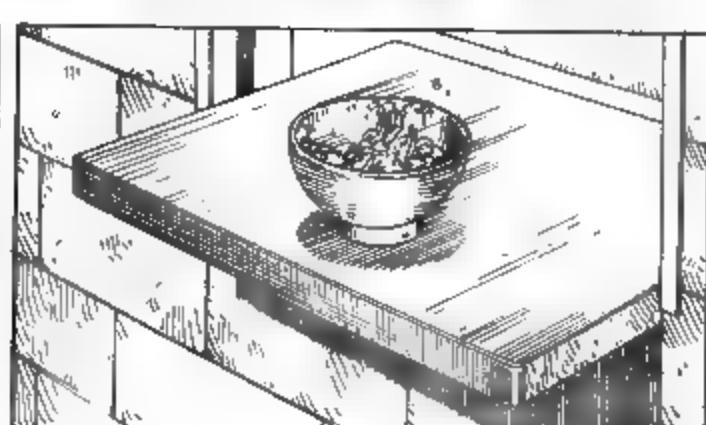


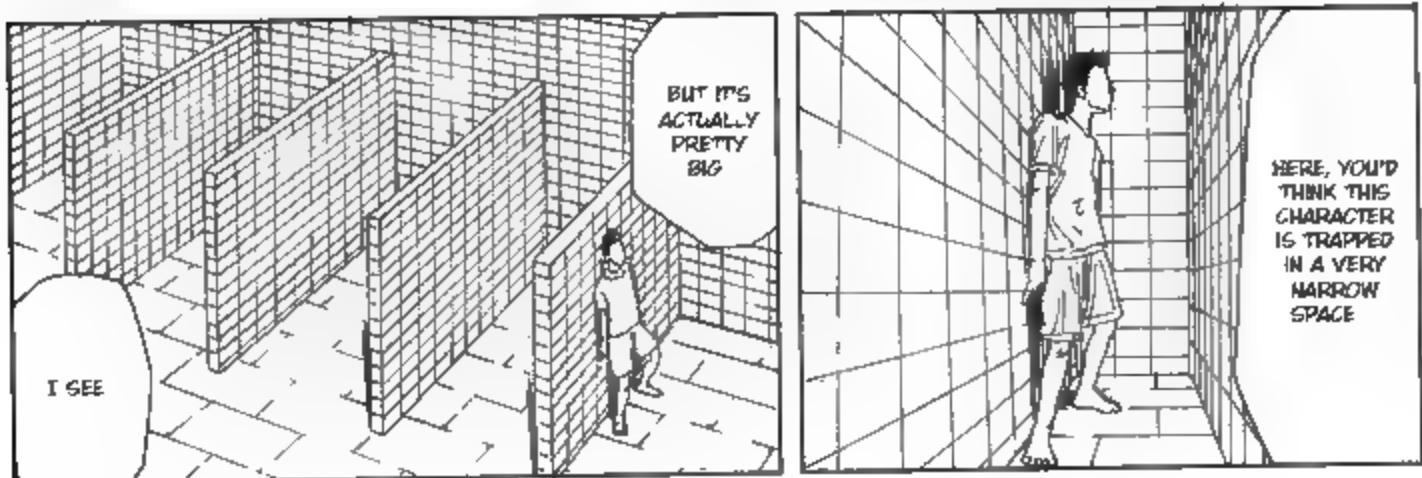
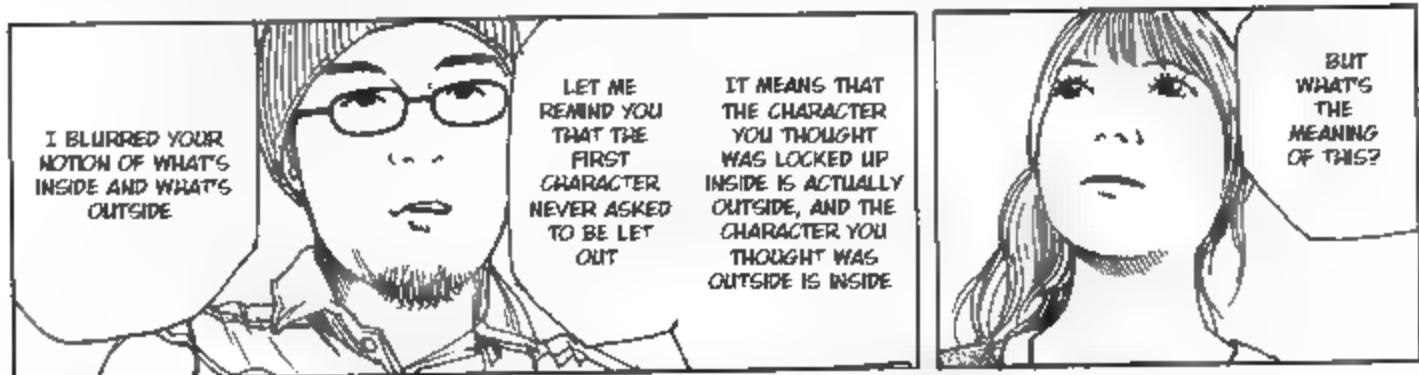


WE CAN ALSO COME UP WITH PLOTS THAT WILL CONFUSE THE READER.



NOISE CAN BE HEARD FROM THE OTHER SIDE OF THE DOOR. IT SEEMS LIKE THERE'S SOMEONE THERE



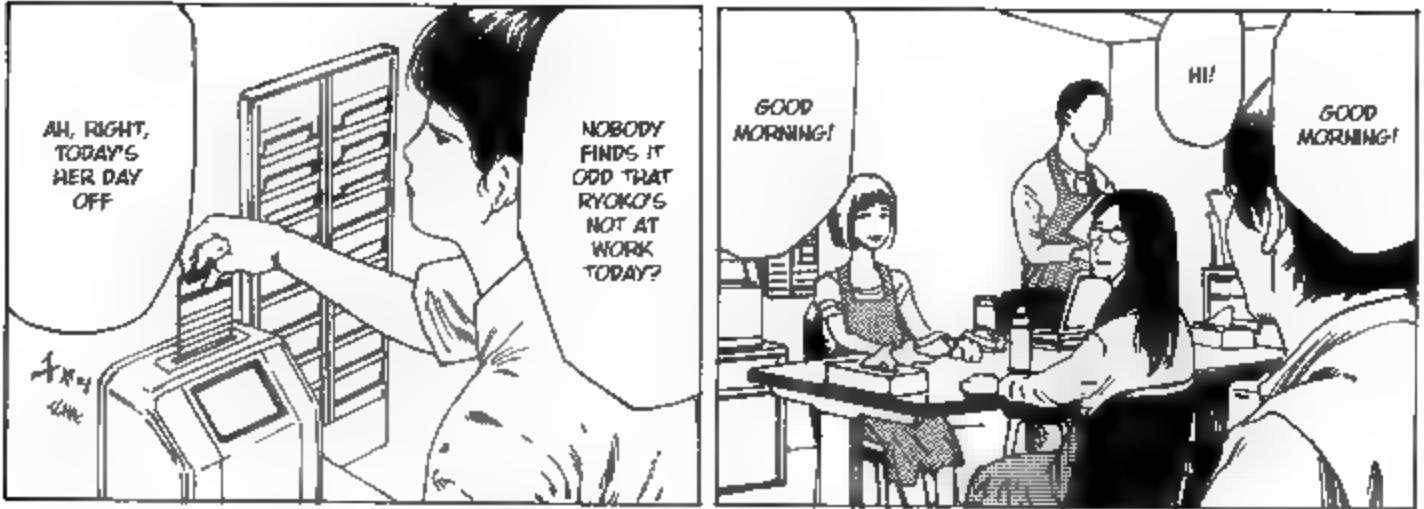


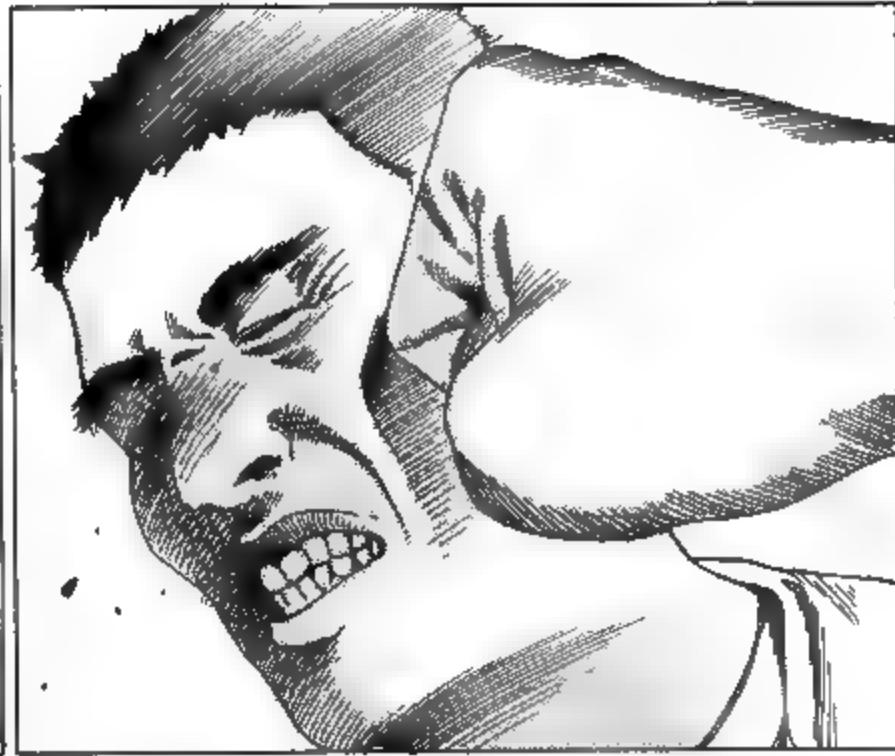
THE SLICING DEVIL

3



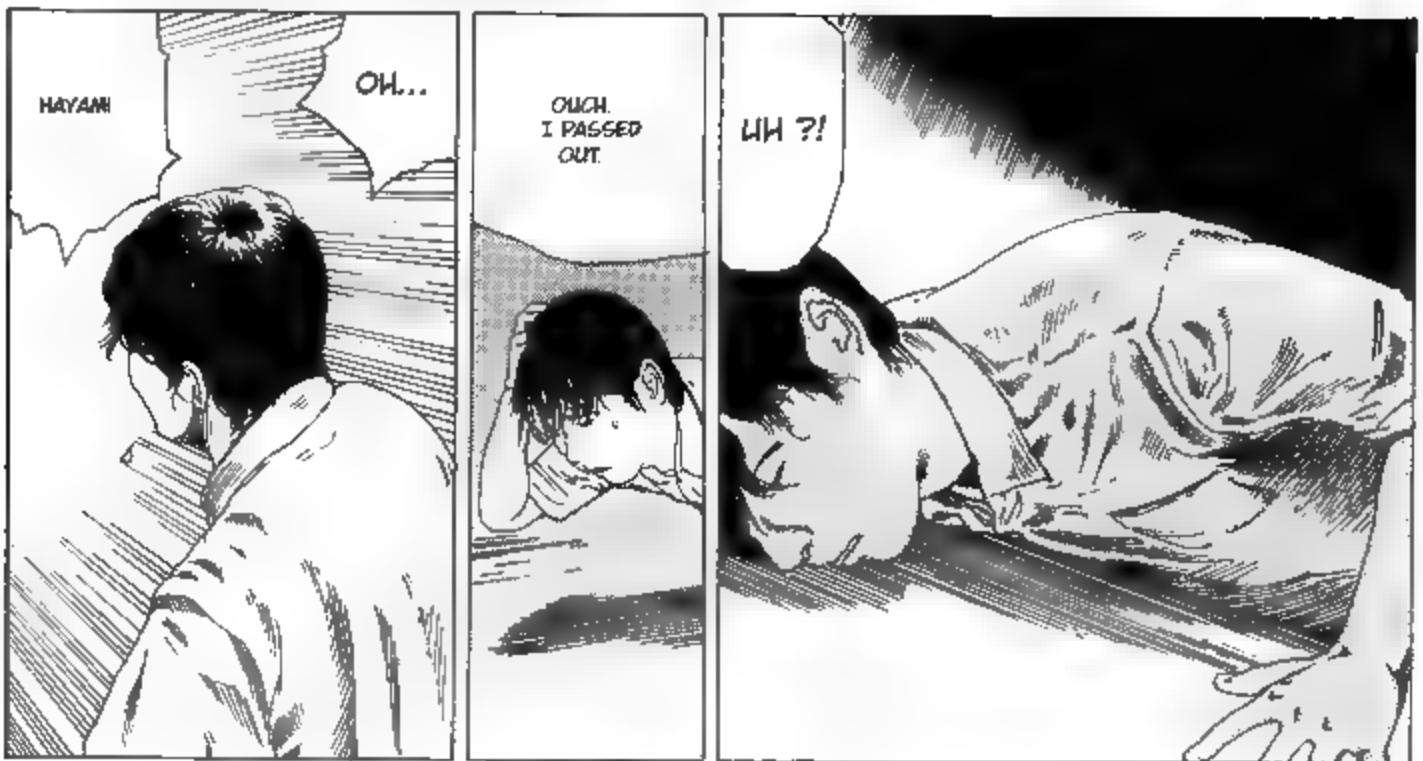
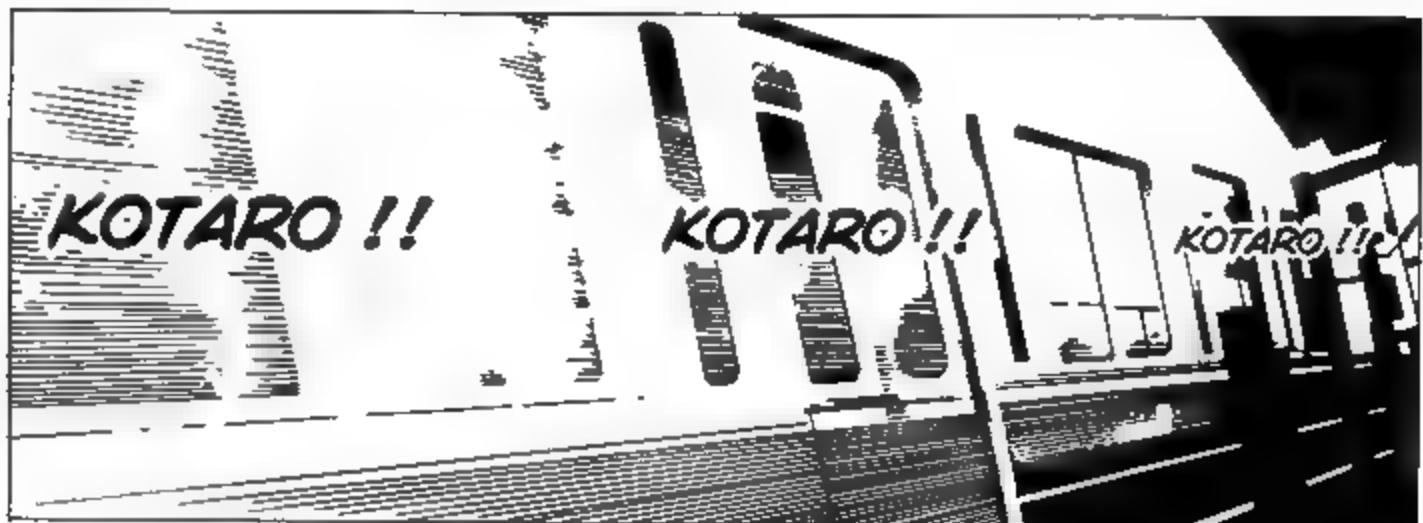
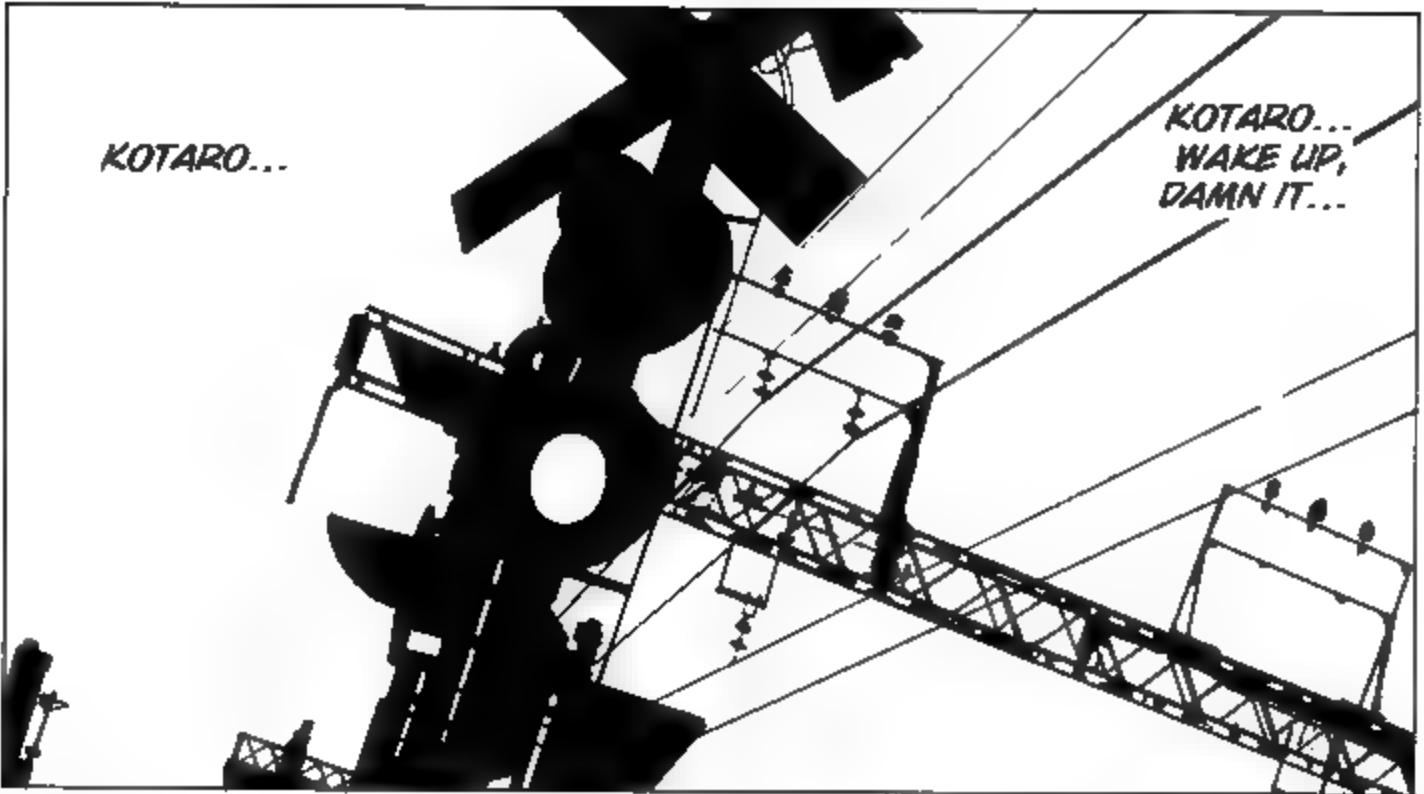


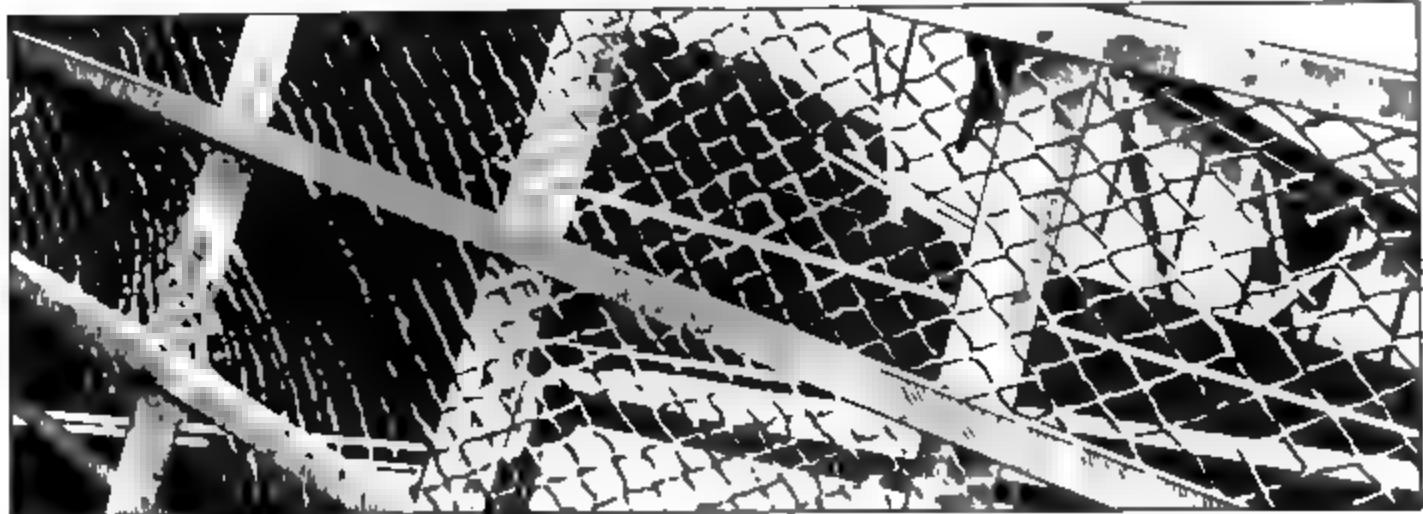
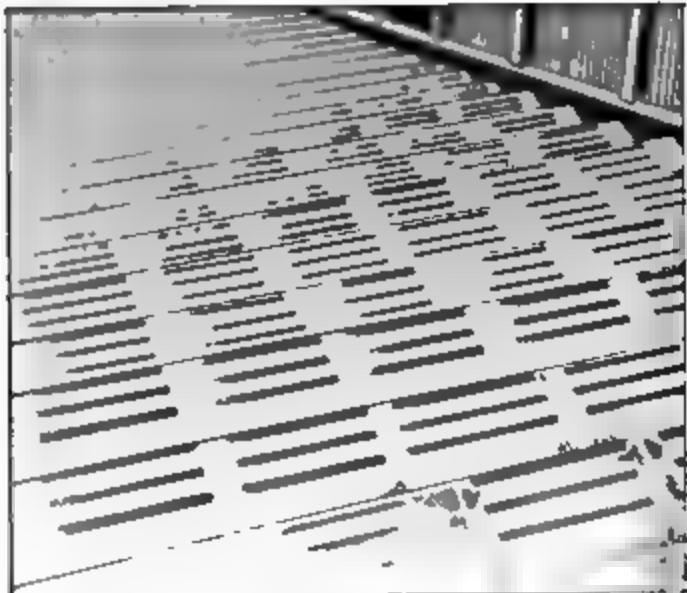




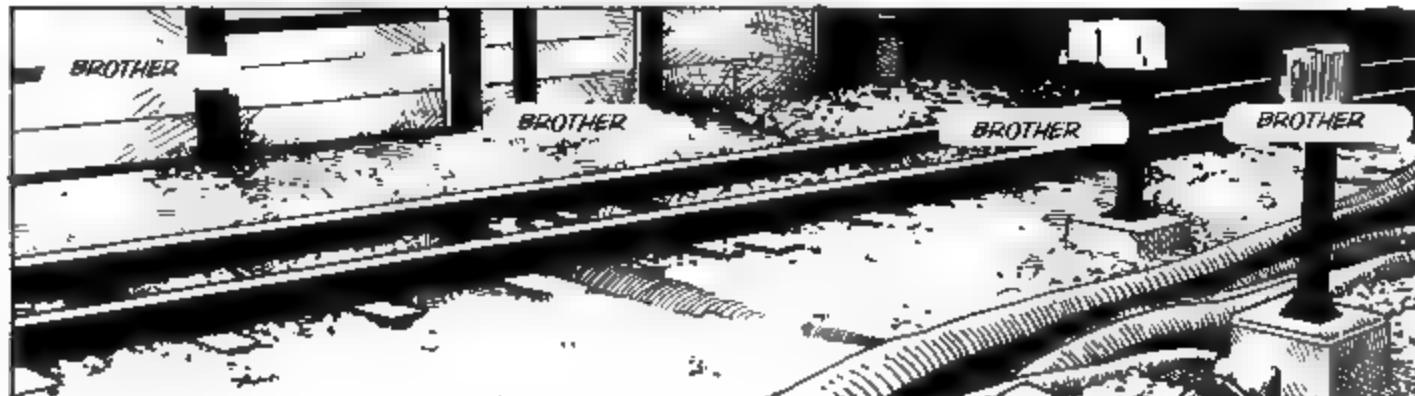


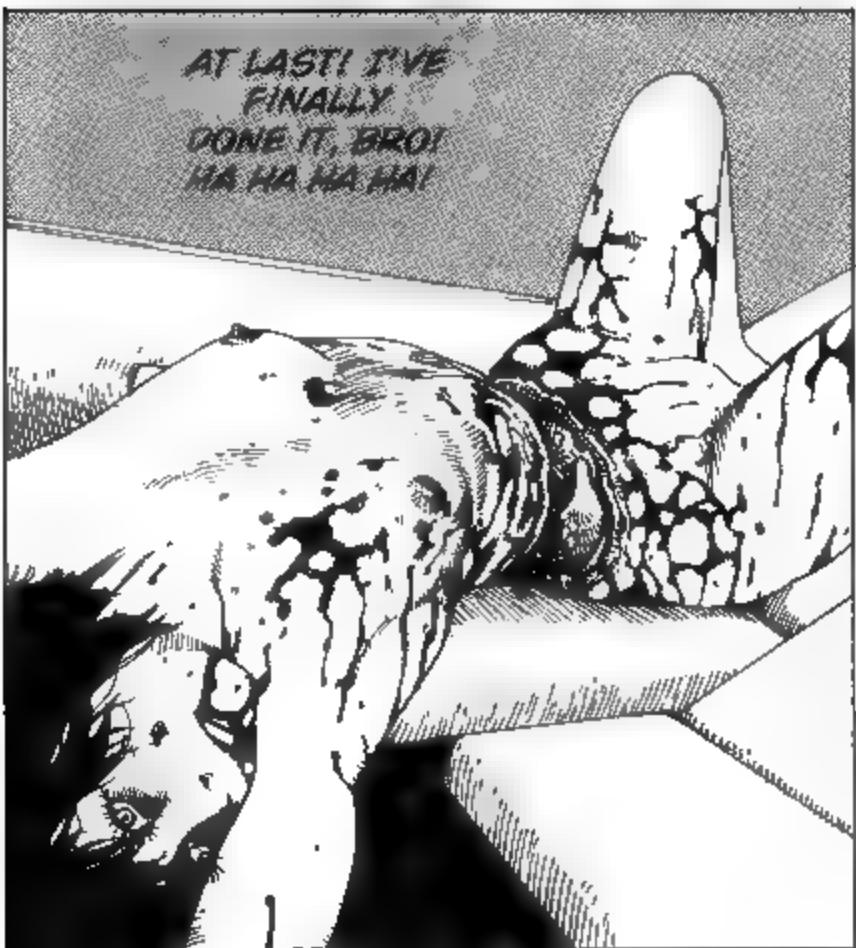
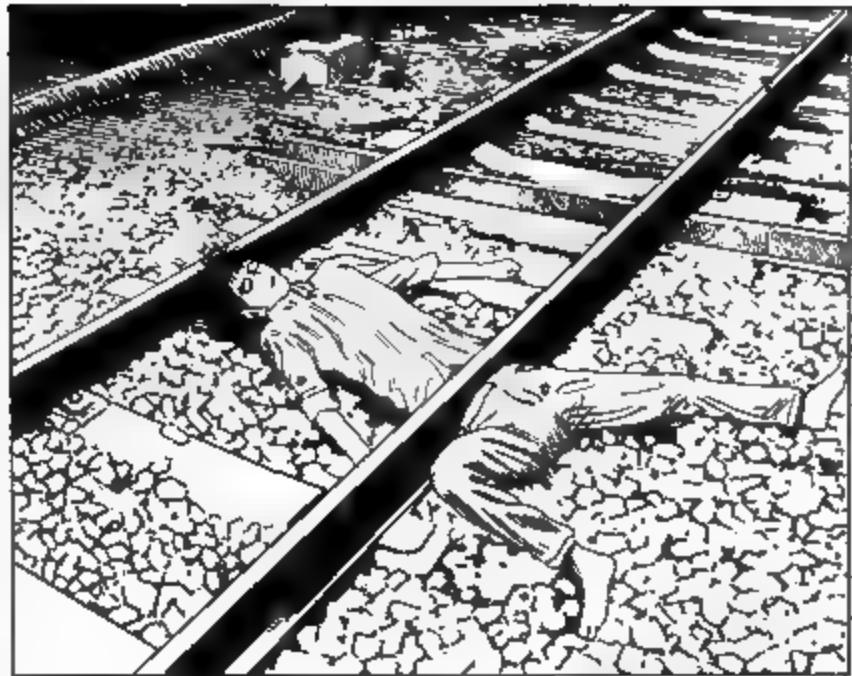


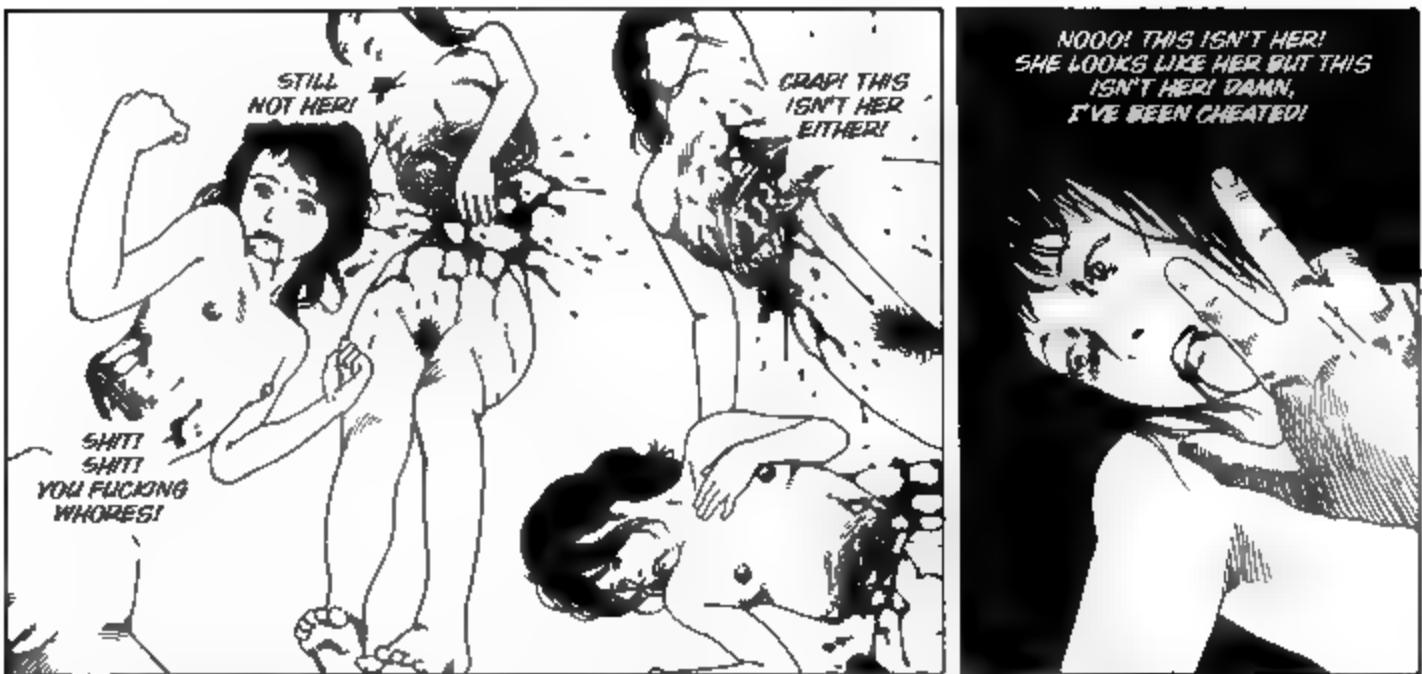


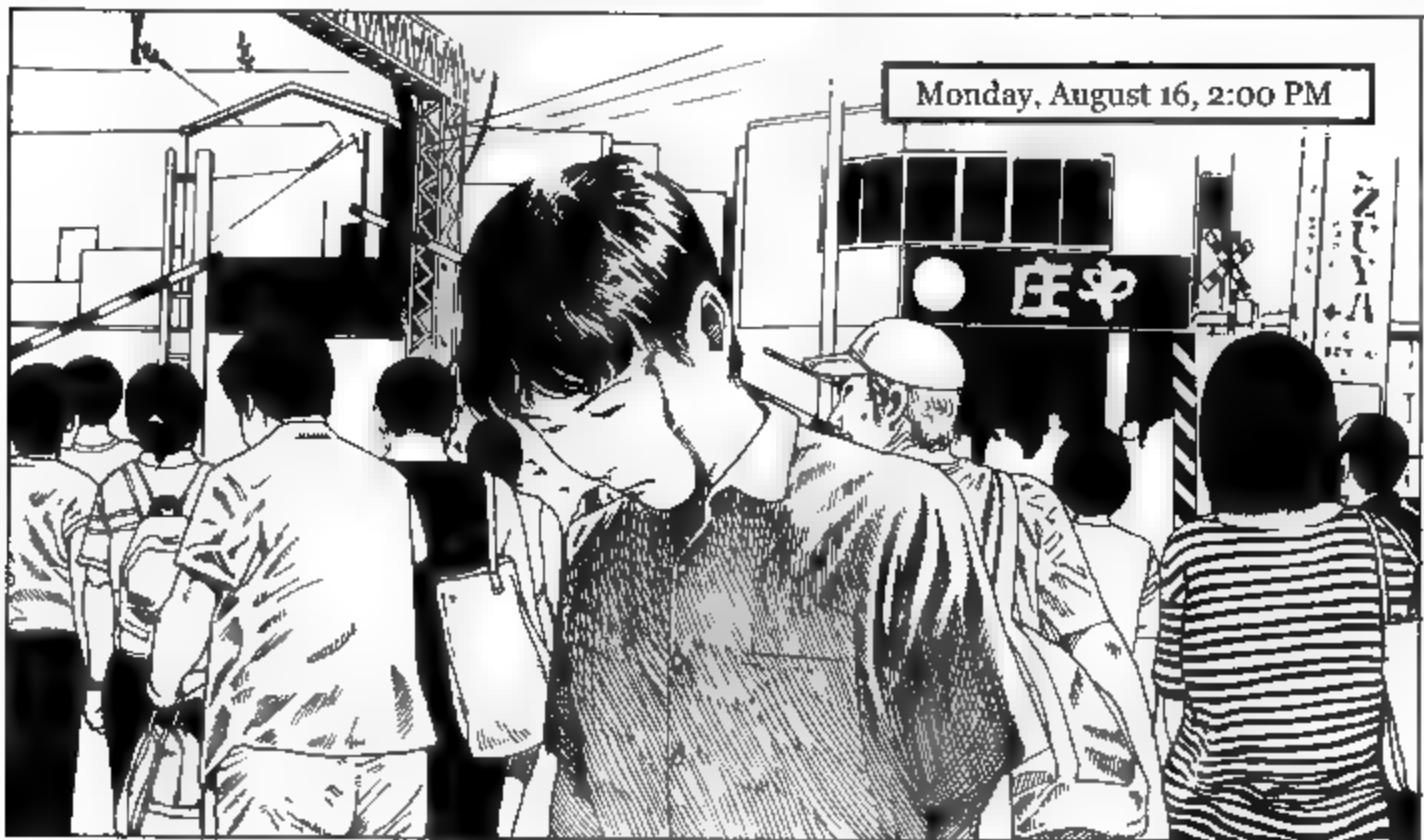


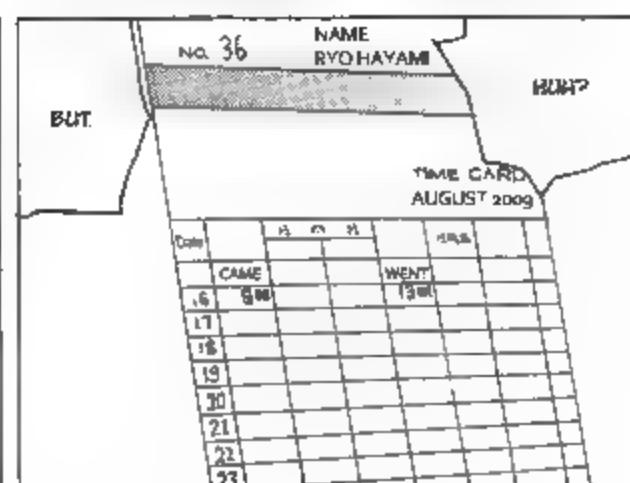


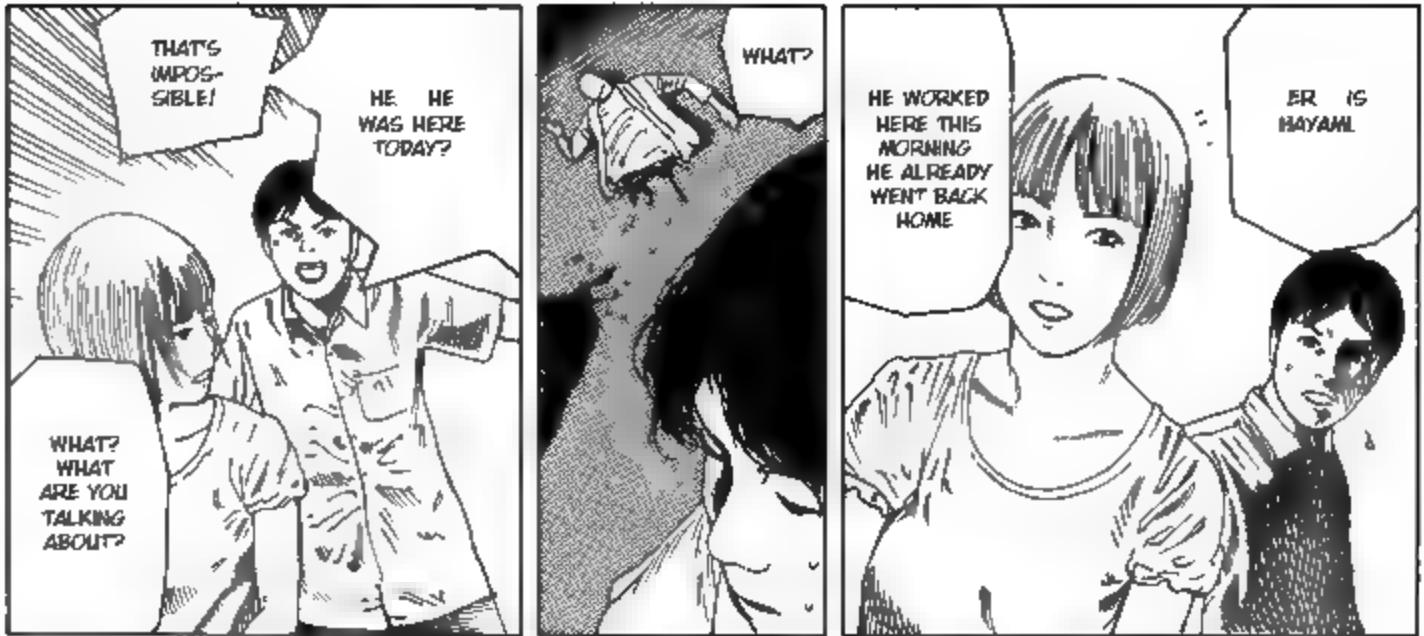


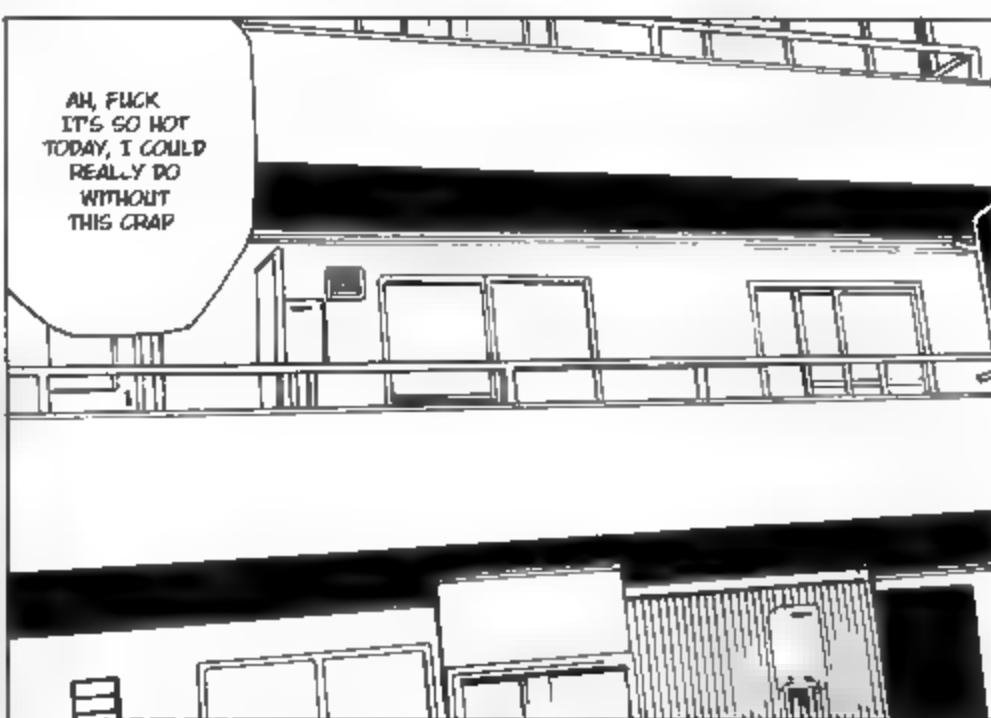












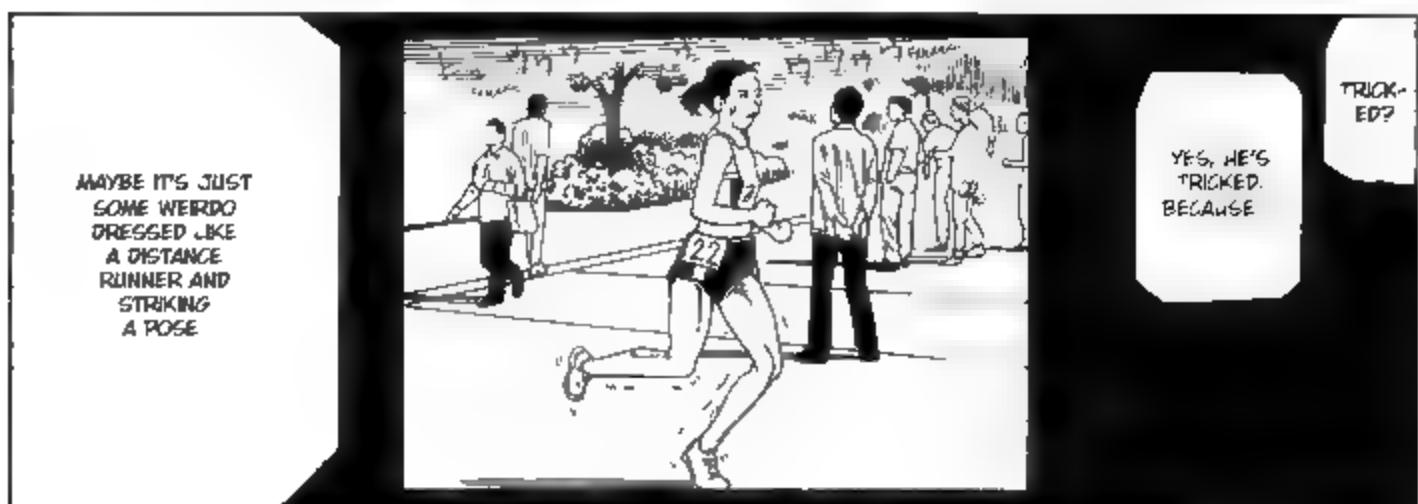




THE MANGA ARTIST

3





1. SEVERAL PEOPLE RUN AT THE SAME TIME
2. A RUNNER OUTRUNS THE OTHERS.
3. SHE FINISHES THE RACE, TAKING FIRST PLACE

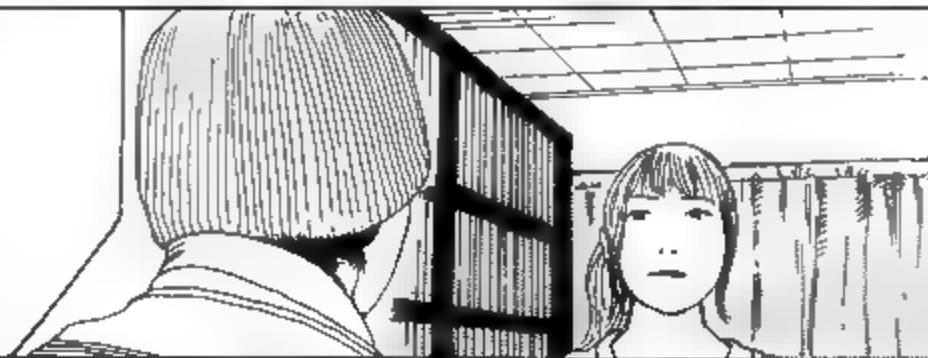


LET'S OBSERVE THIS SEQUENCE OF PANELS

BUT IN A MANGA, IT TAKES MORE THAN ONE IMAGE TO UNDERSTAND THE SITUATION. IT'S ONLY BY READING PANELS FOLLOWING ONE ANOTHER THAT THE READER IS ABLE TO CONCLUDE THAT A CHARACTER IS RUNNING, RIGHT?



1. ALL PARTICIPANTS ARE RUNNING AT THE SAME TIME
2. ONE OF THE RUNNERS CAN'T KEEP UP
3. SHE FINISHES LAST



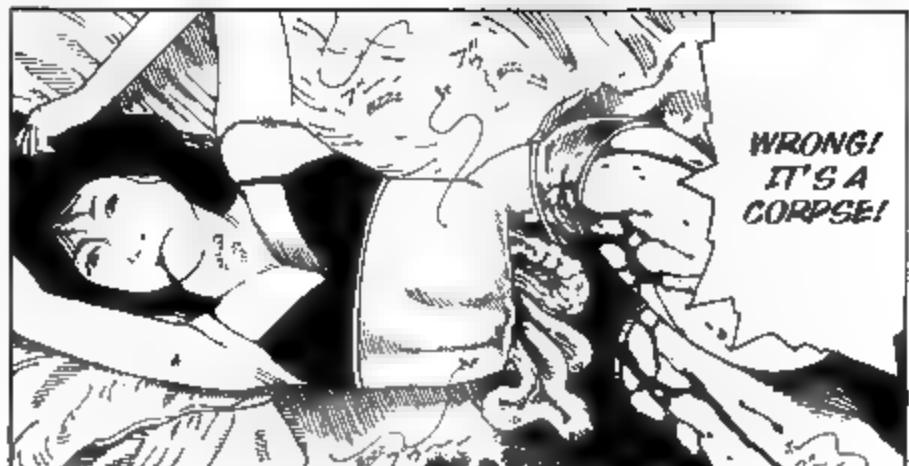
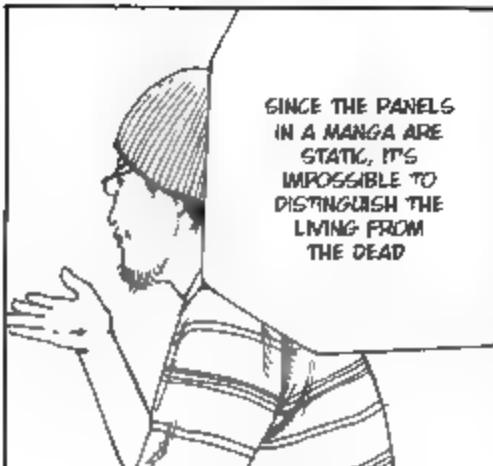
ER, SHE'S ALIVE, RIGHT?

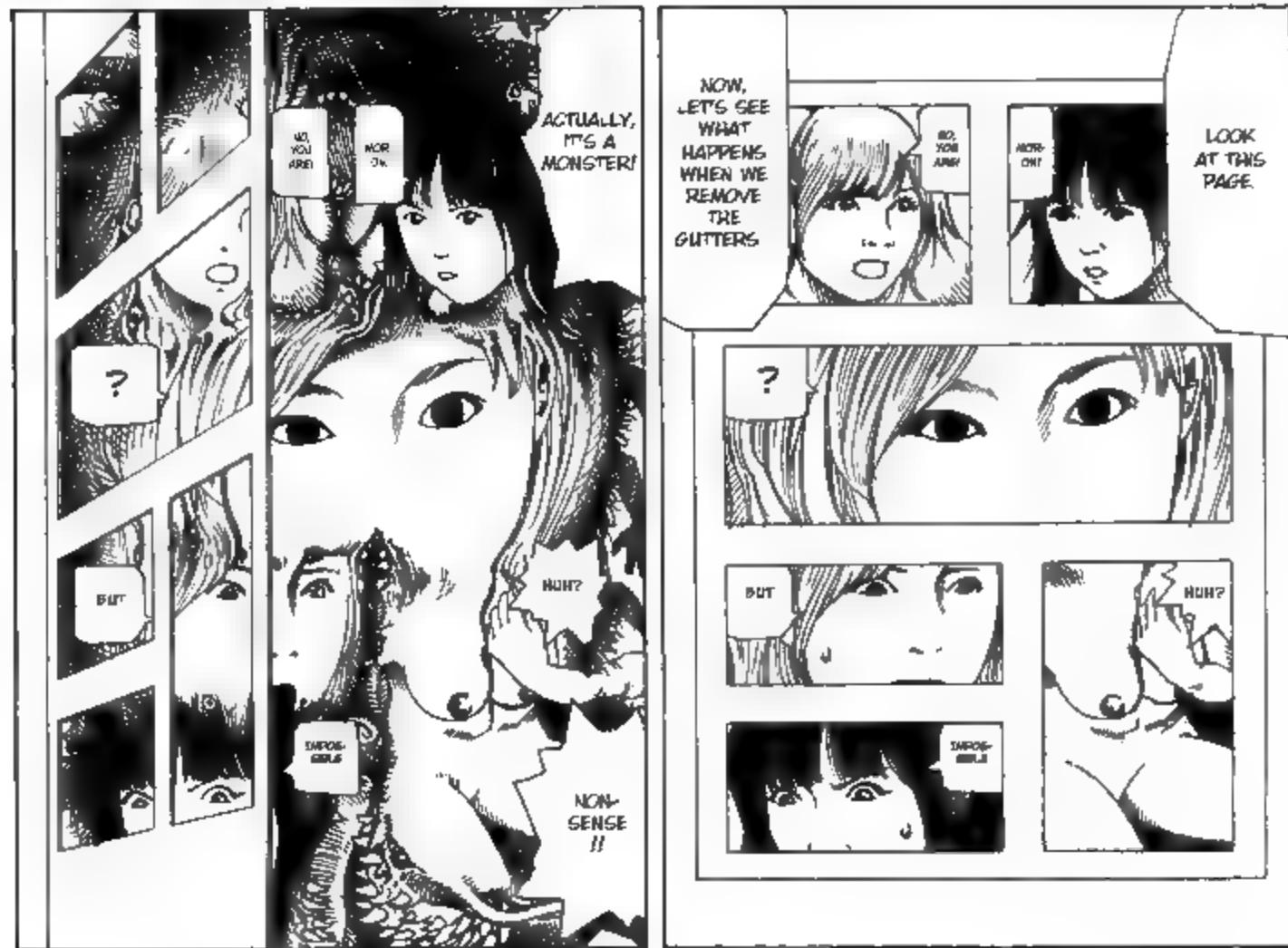
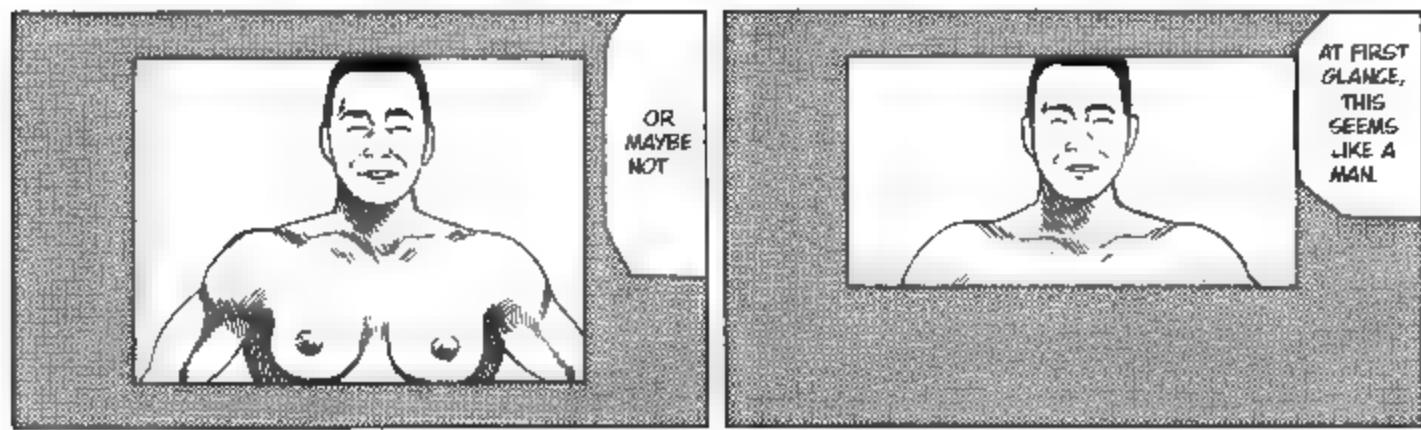
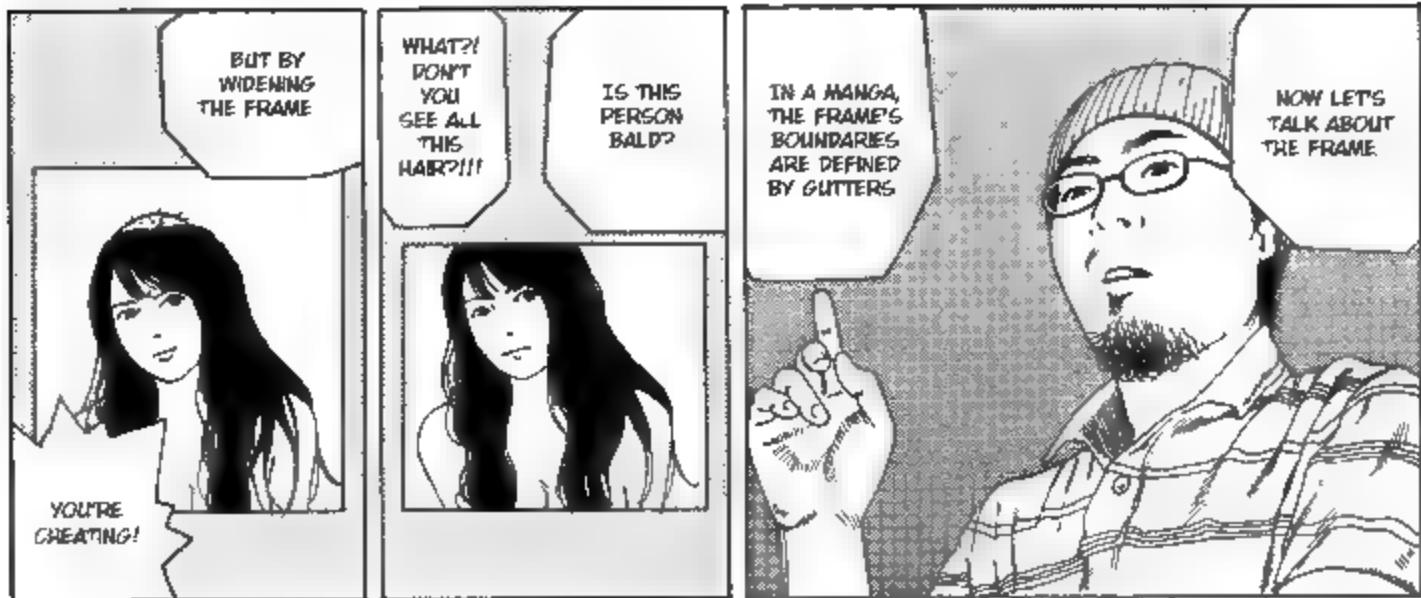
IS THIS PERSON ALIVE OR DEAD?

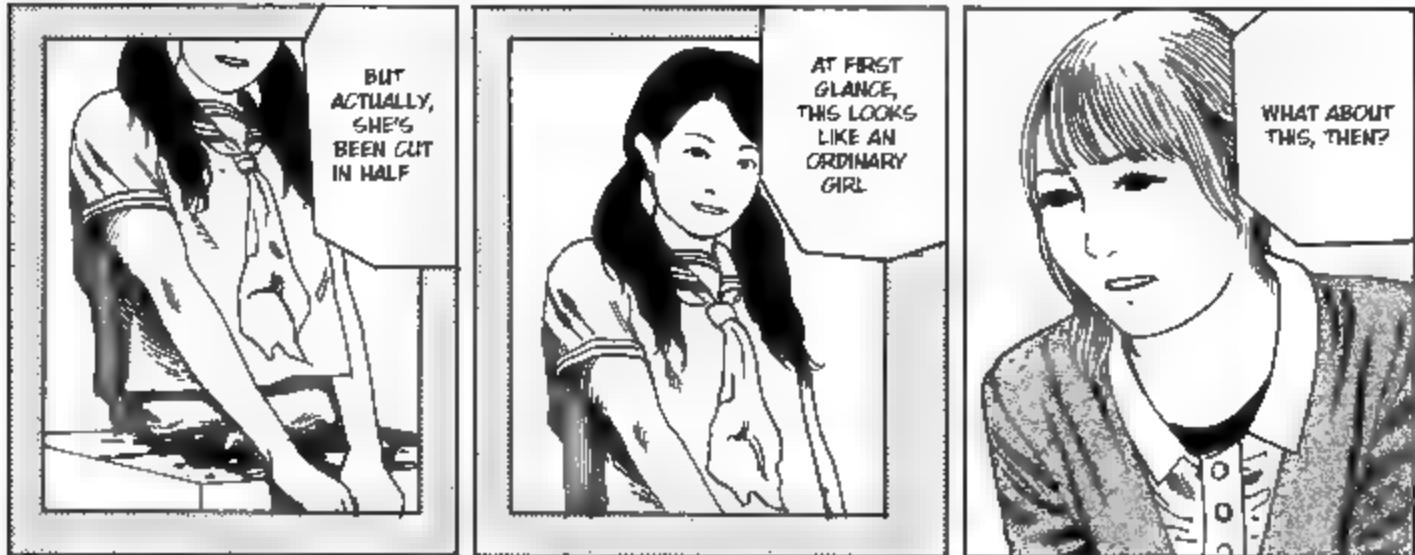
HERE'S ANOTHER EXAMPLE

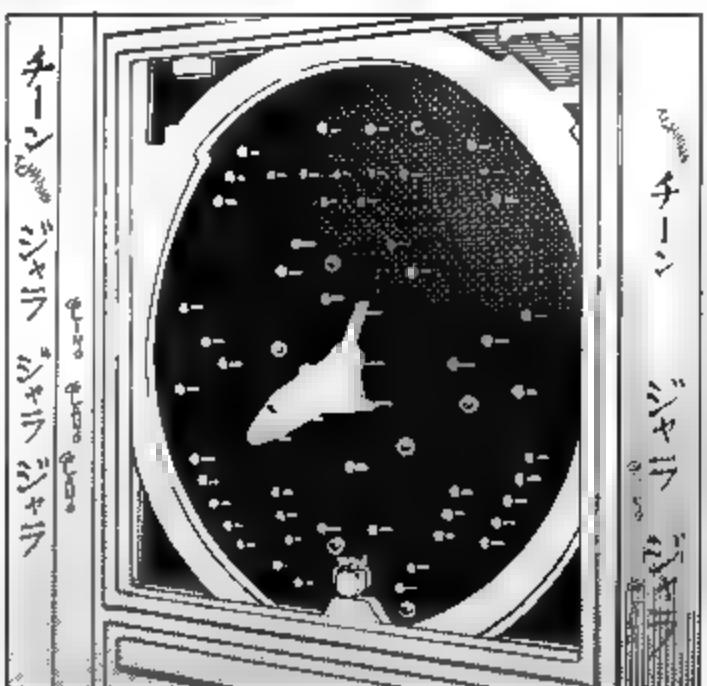
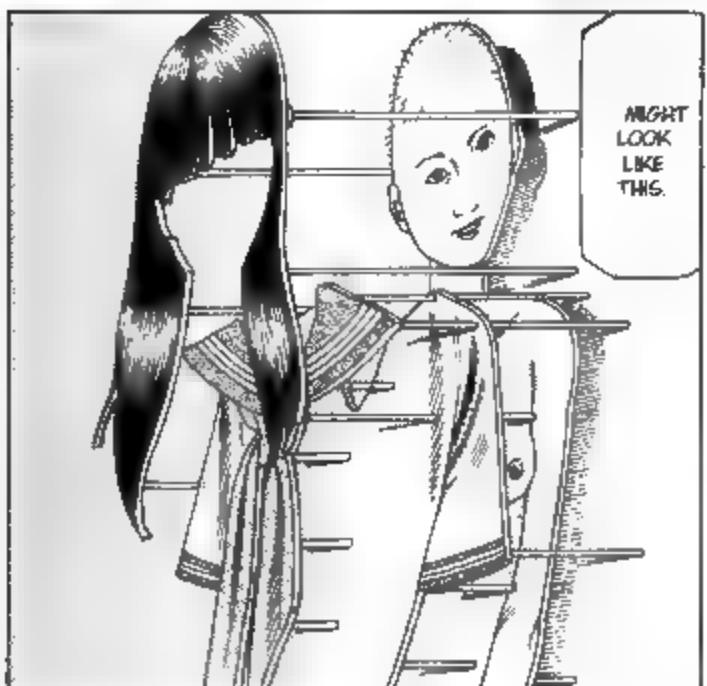
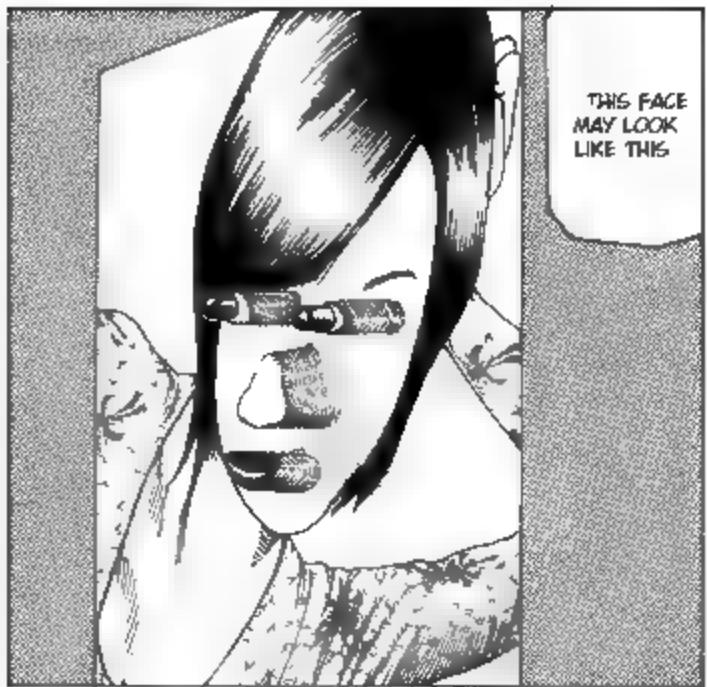
SINCE THE PANELS IN A MANGA ARE STATIC, IT'S IMPOSSIBLE TO DISTINGUISH THE LIVING FROM THE DEAD

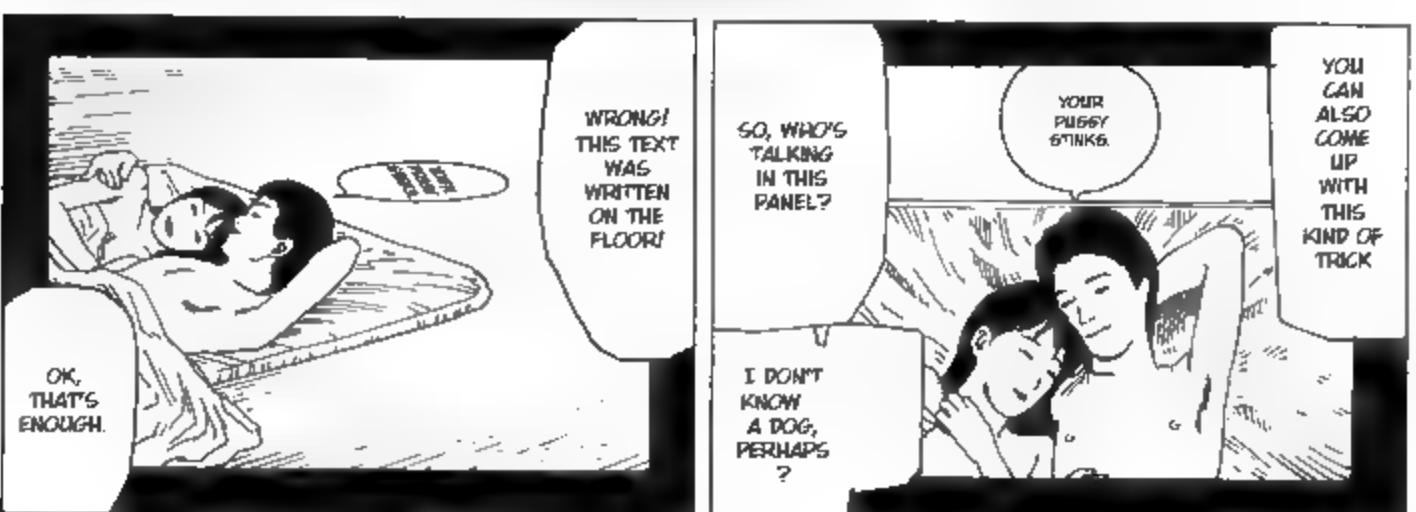
WRONG! IT'S A CORPSE!

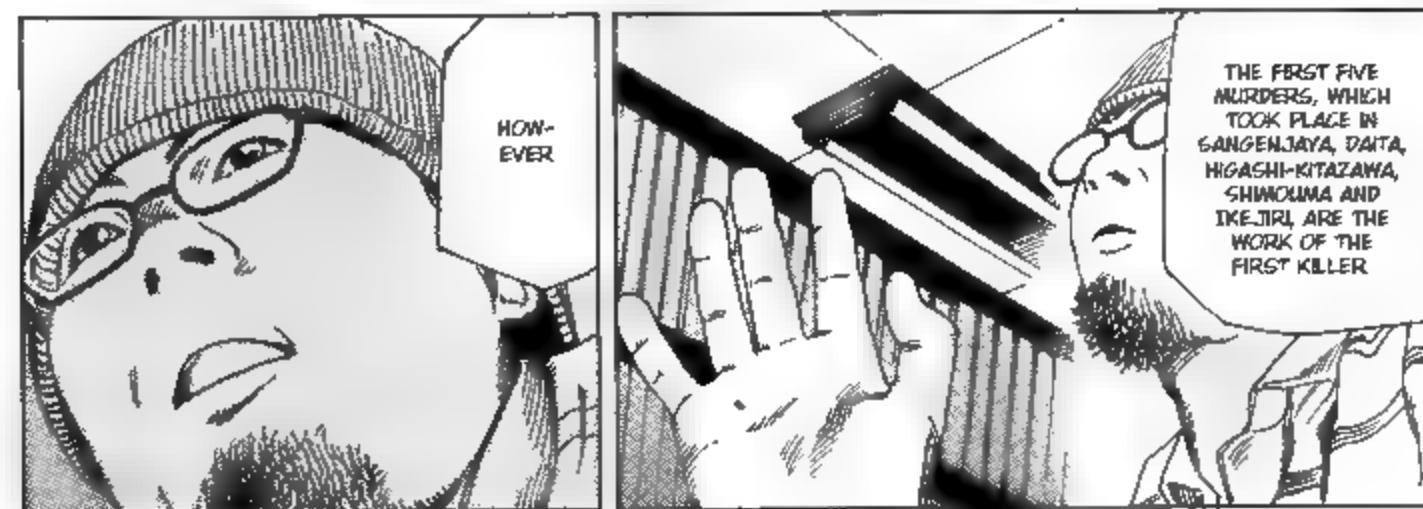
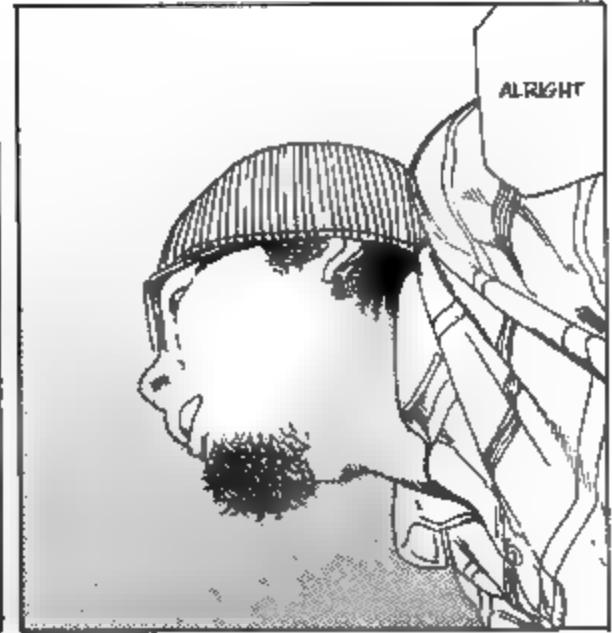
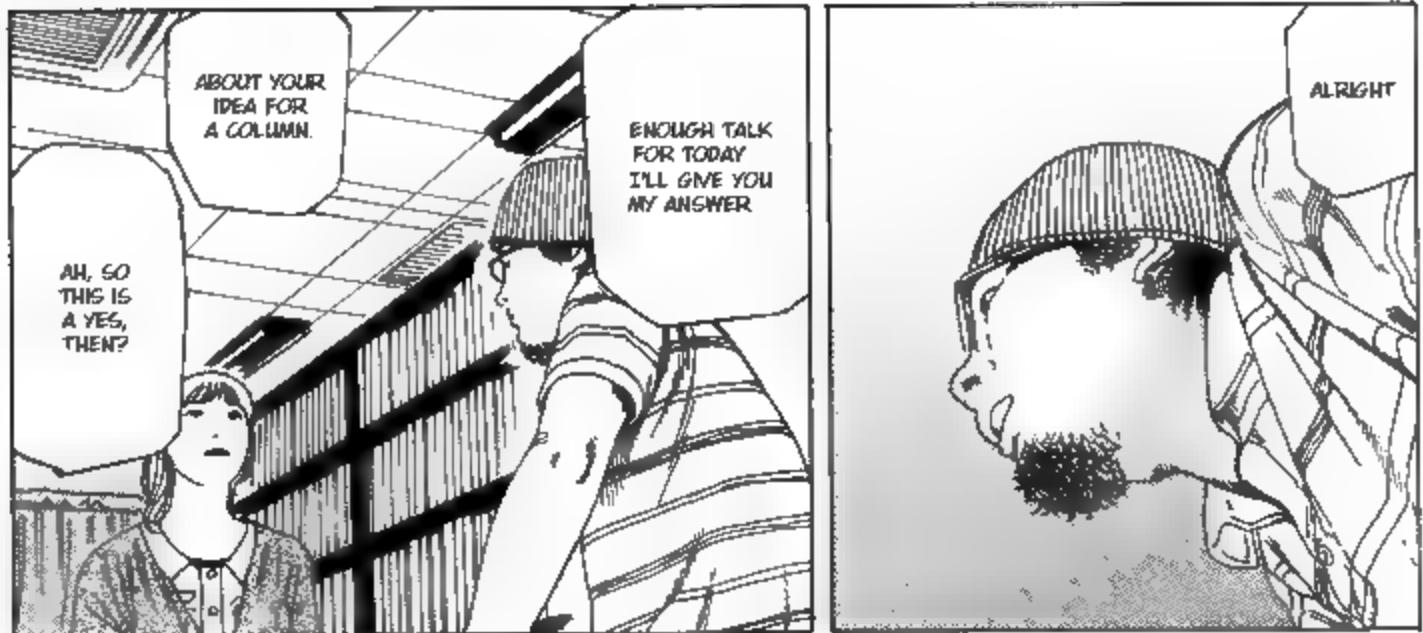


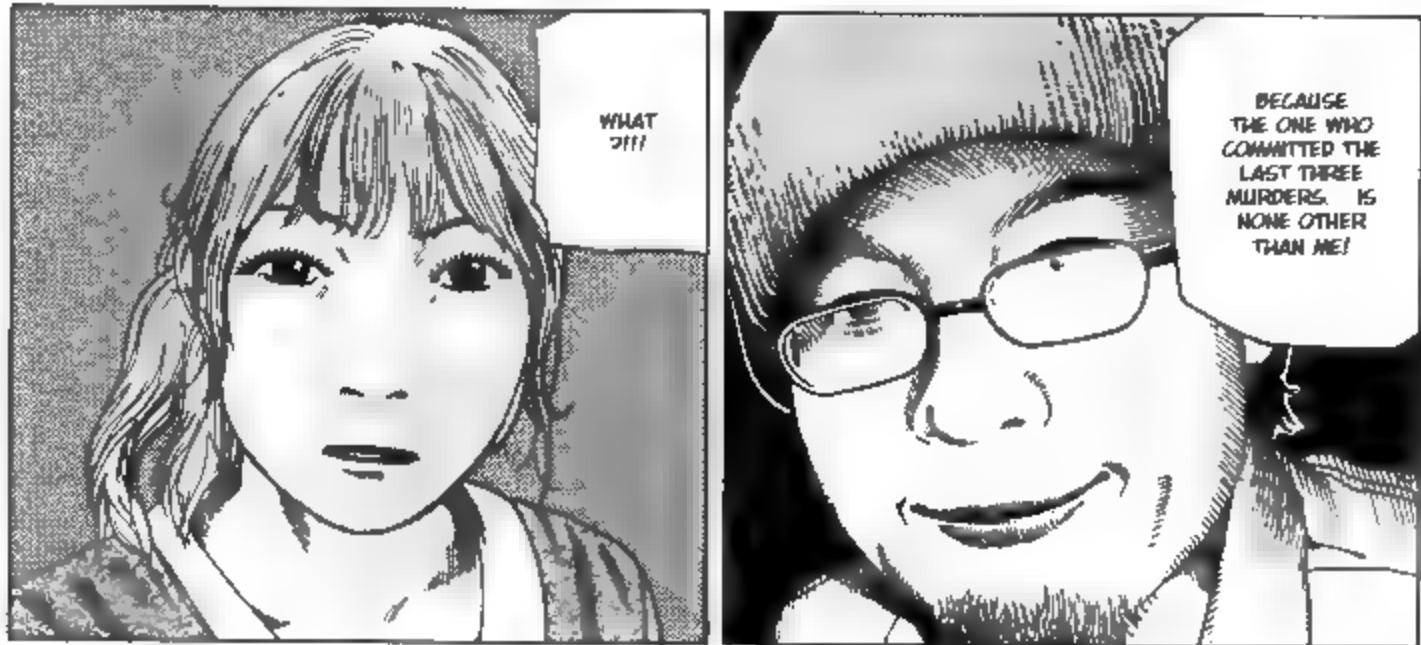
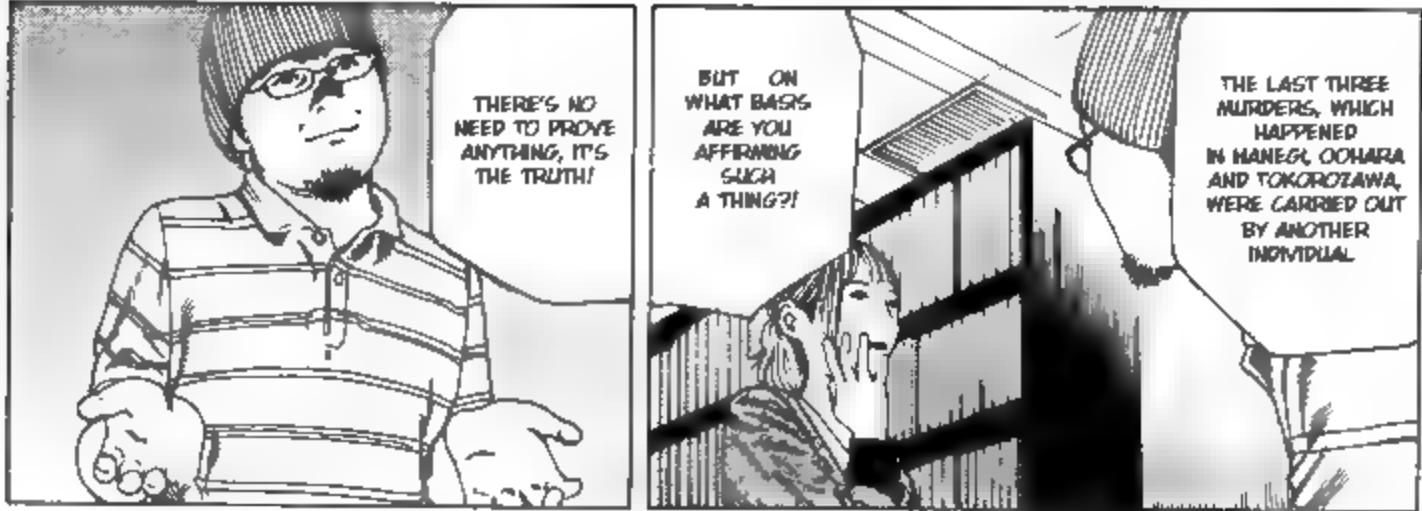








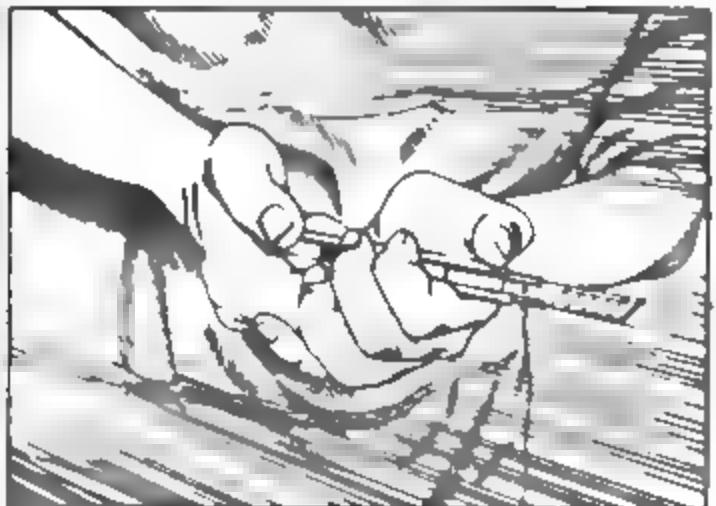












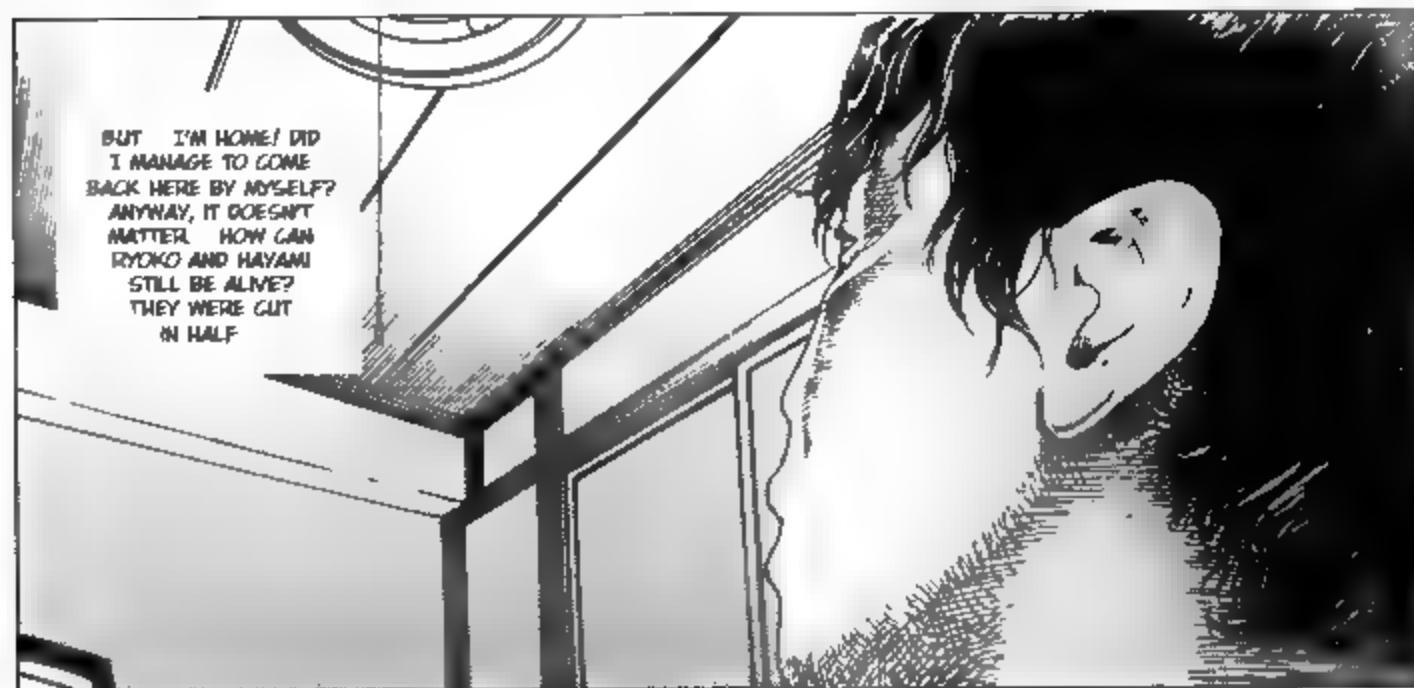


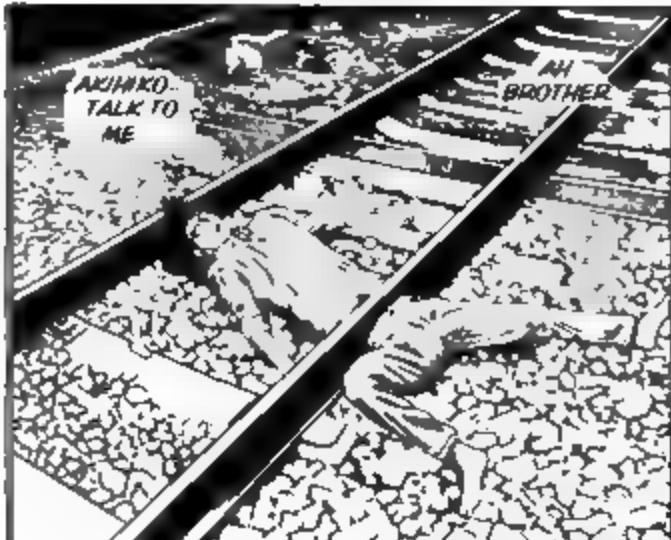
HE'S CONSULTING THE ADDRESS BOOK FROM THE EDITOR'S CELL PHONE

THE SLICING DEVIL

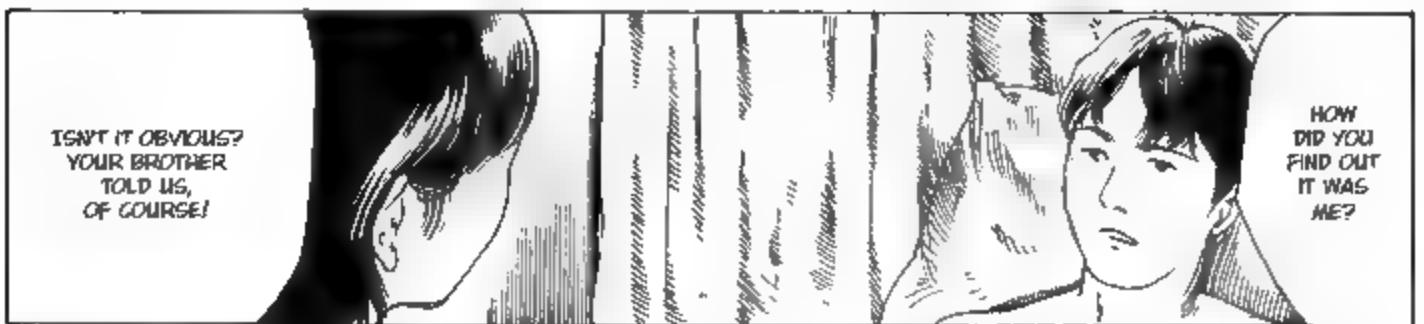
4



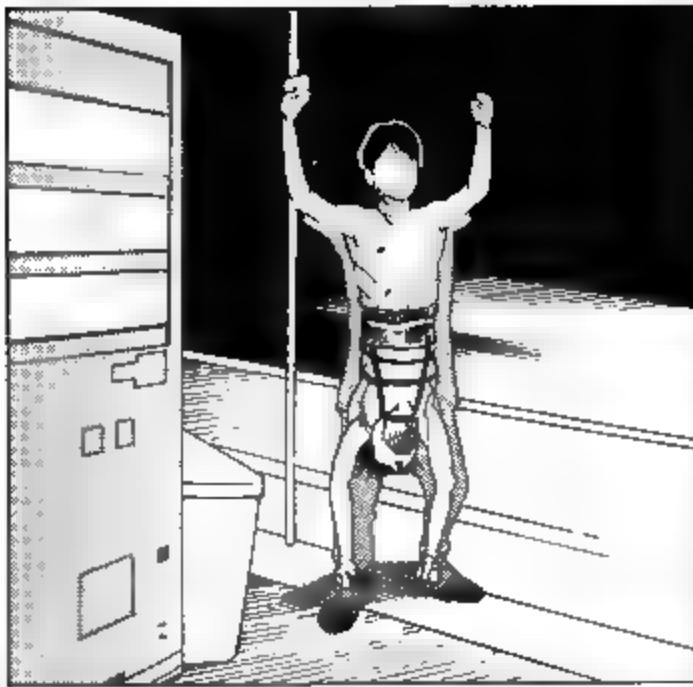
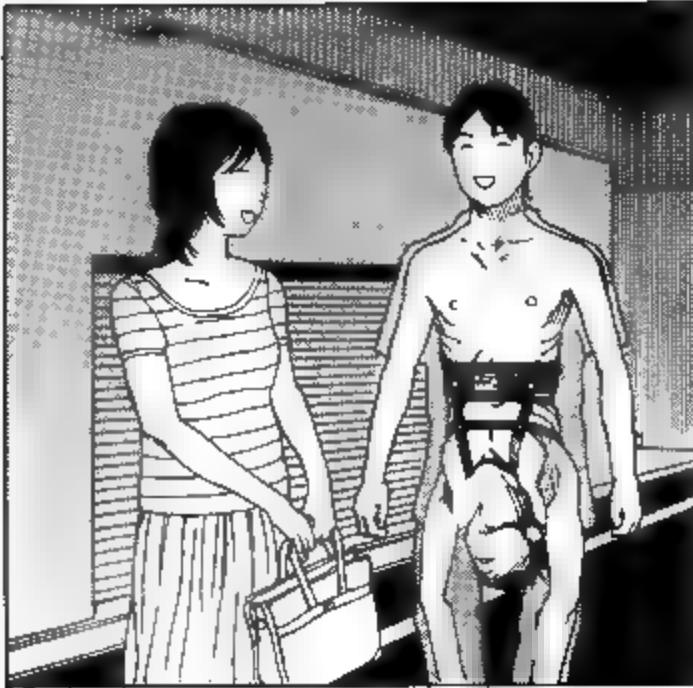


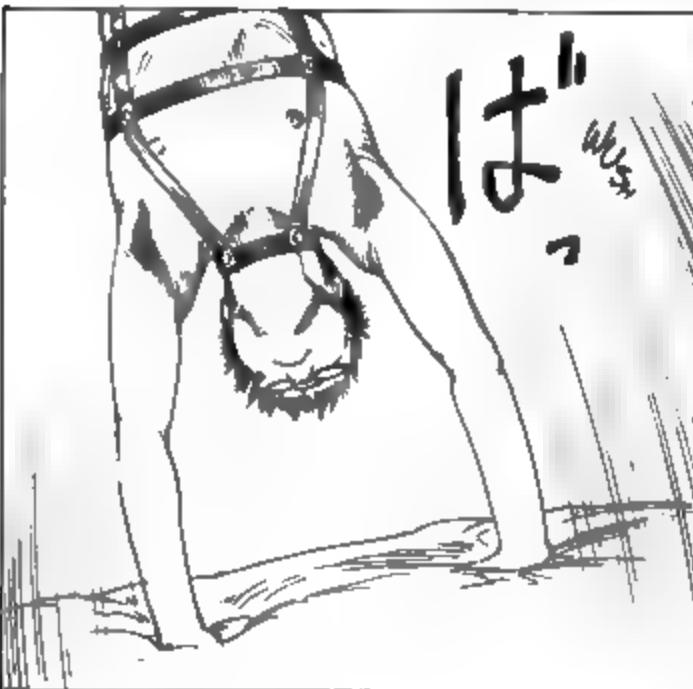
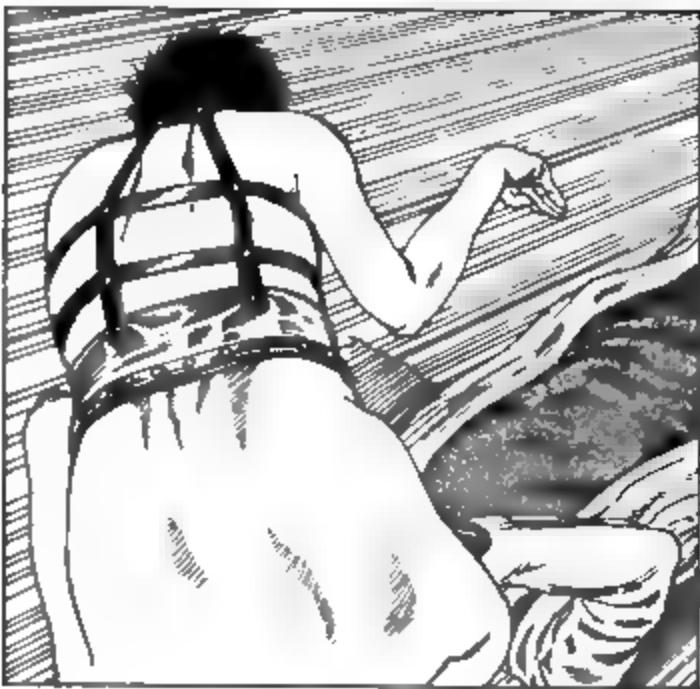


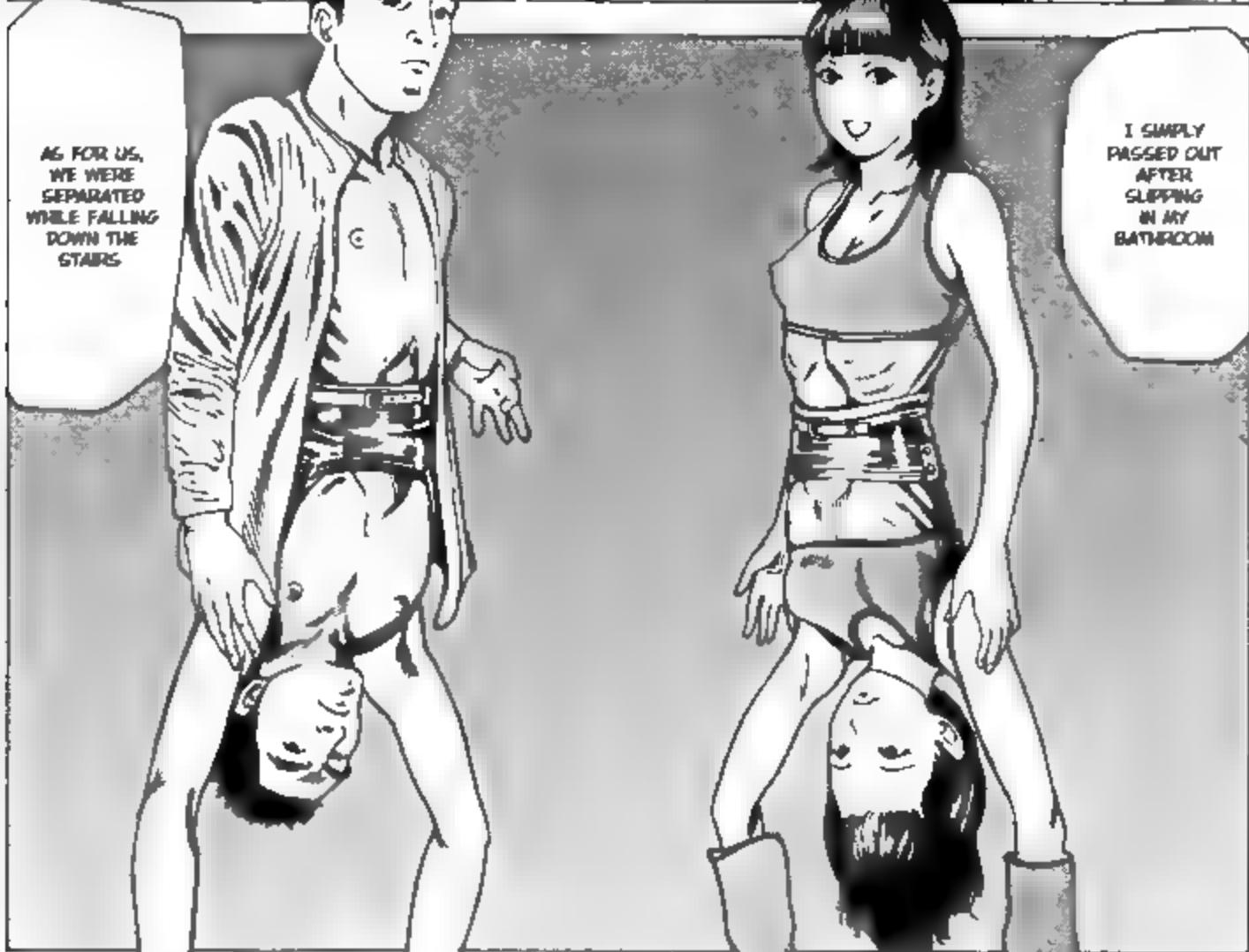








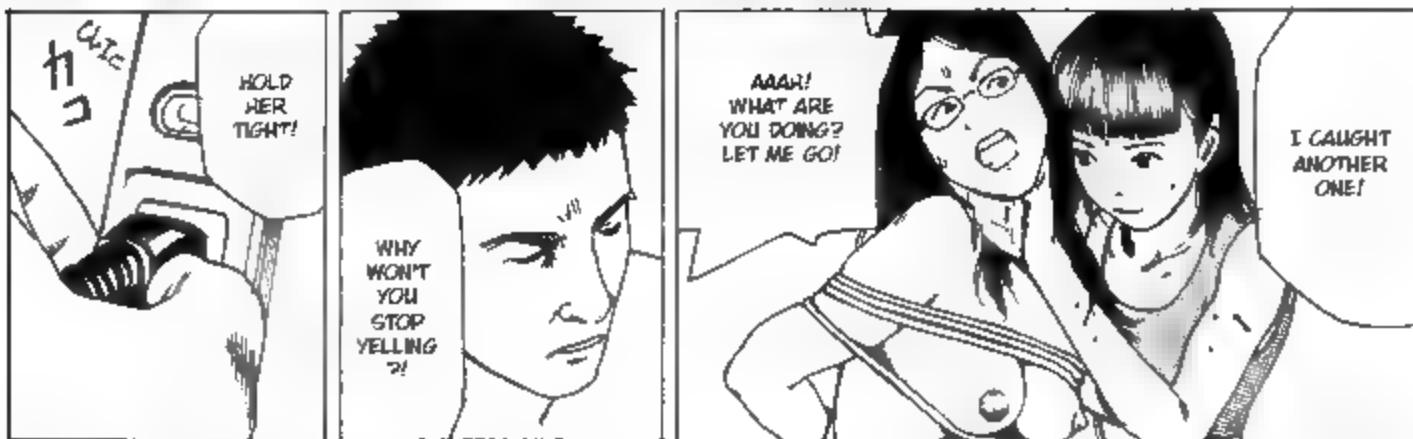


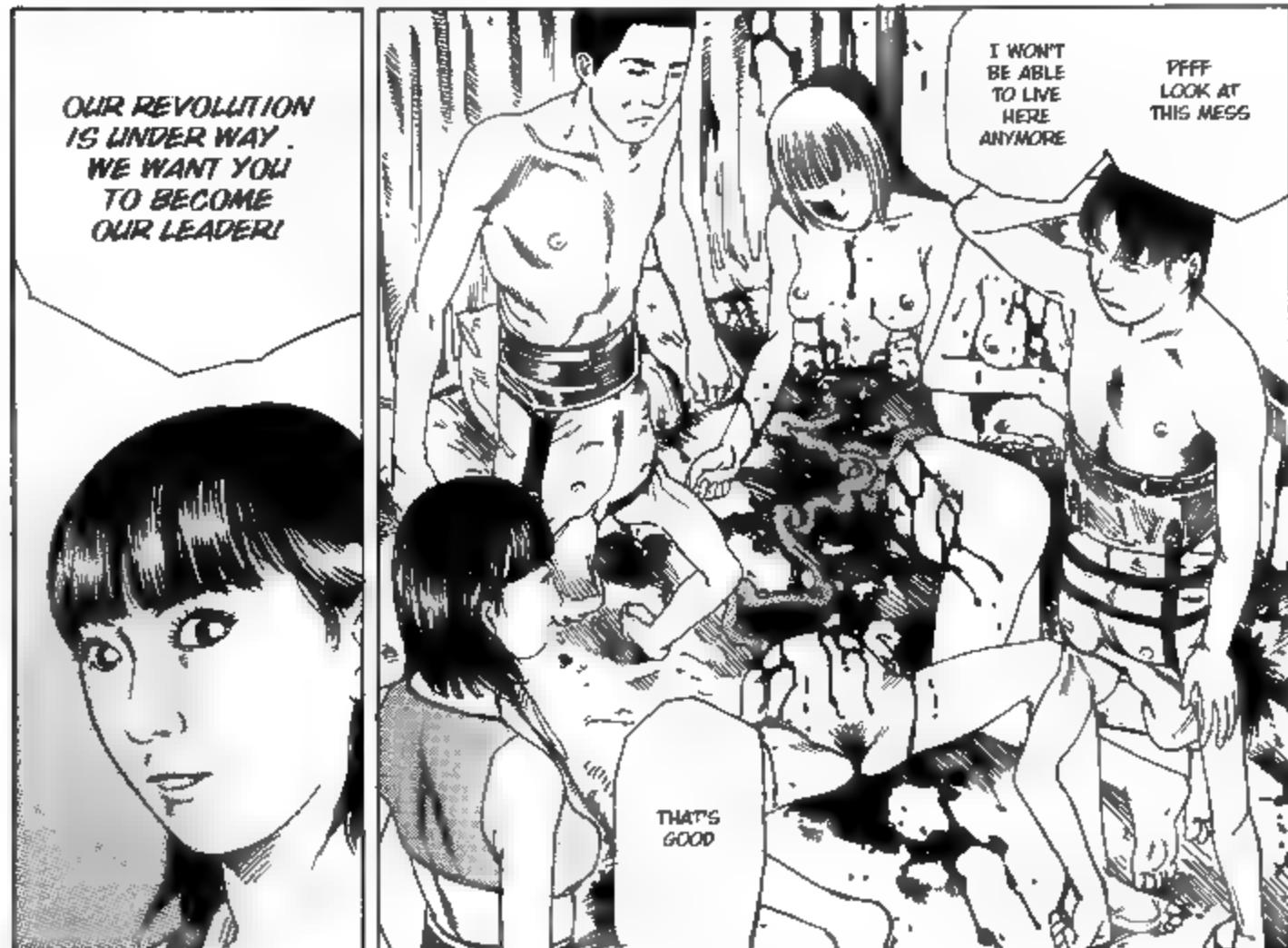
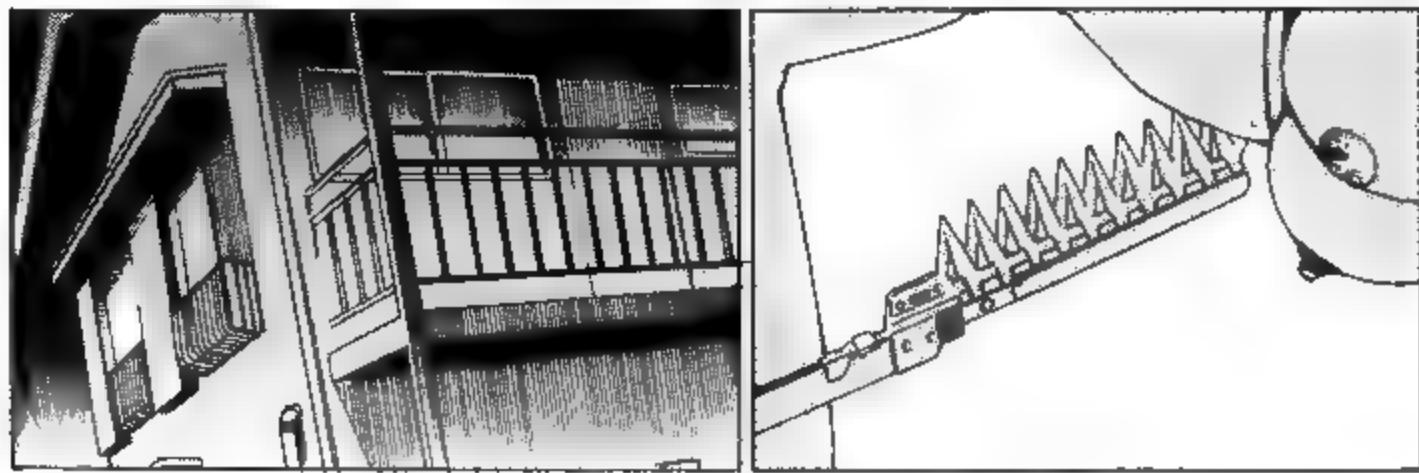
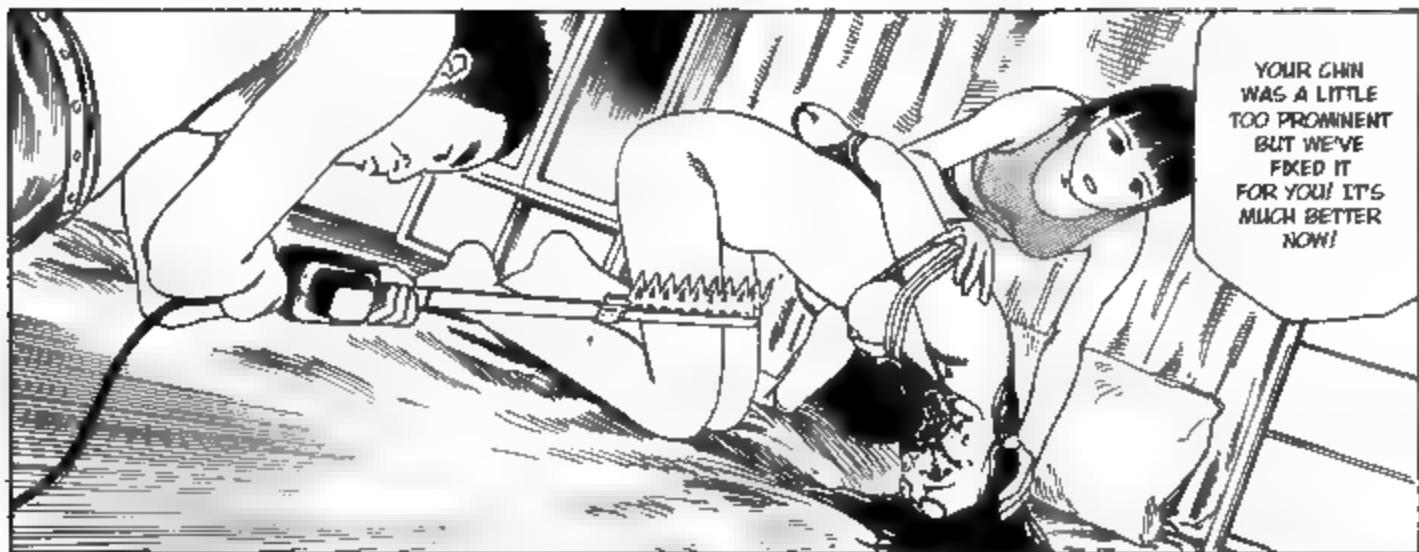






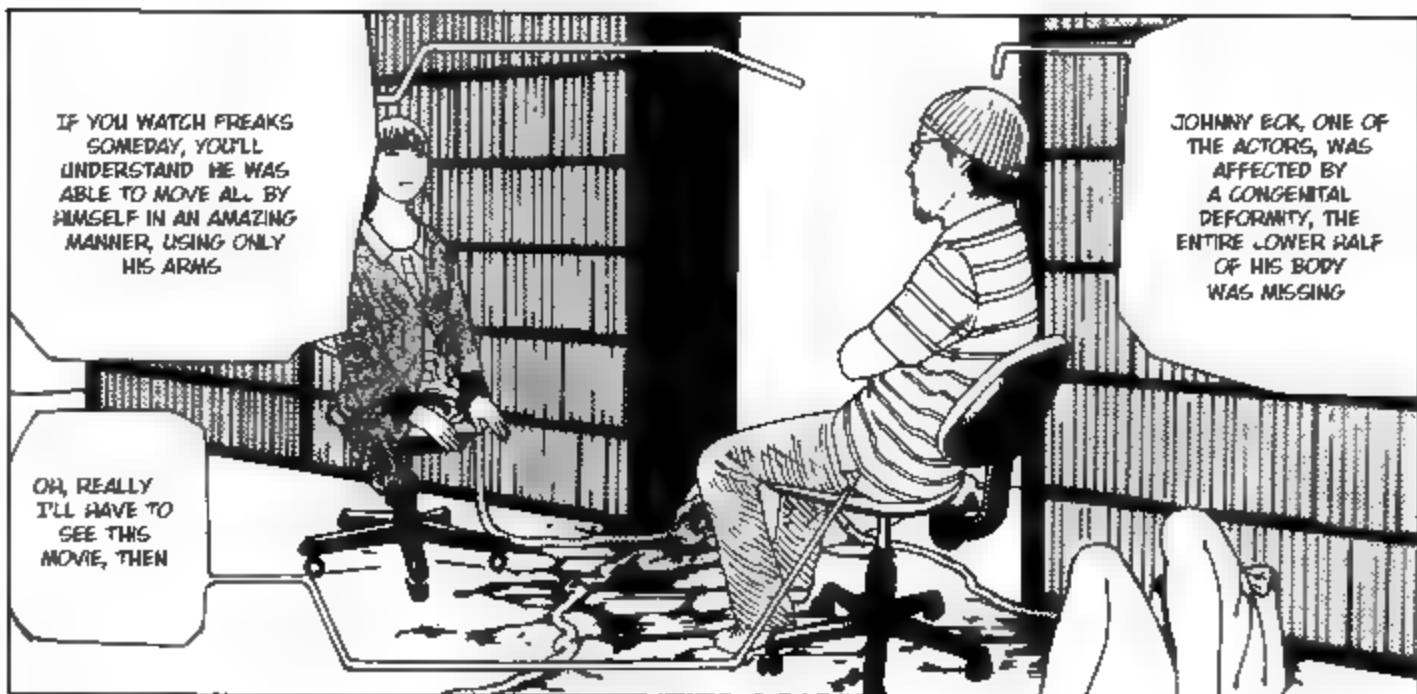












THIS IS A KUNG-FU MOVIE ABOUT TWO DISABLED HEROES, ONE WITHOUT ARMS, AND THE OTHER WITH ATROPHIED LEGS. IN THE LAST SCENE, THEY ATTACH THEMSELVES TO EACH OTHER TO CONFRONT THE BAD GUY.

HMM. THIS SEEMS INTERESTING!

WHAT DO YOU MEAN BY "IN-CREDIBLE"?

I KNOW YOU MUST BE GETTING TIRED OF TALKING ABOUT CINEMA BUT THE CRIPPLED MASTERS, A MOVIE FROM HONG KONG, IS ANOTHER INCREDIBLE EXAMPLE OF THE KIND OF ACROBATICS THE DISABLED ARE CAPABLE OF.

YOU REALLY HAVE TO SEE THEM AT WORK! ONE OF THEM CANNOT USE THE LOWER PART OF HIS BODY AT ALL. BUT HE CAN WALK ON HIS HANDS EFFORTLESSLY AND TAKE PART IN ALL OF THE ACTION SCENES.

ANYWAY, THIS IS PRETTY MUCH REQUIRED AFTER ALL, BECAUSE WITHOUT ANY ACTION, IT WOULDN'T BE A KUNG-FU MOVIE ANYMORE.

WOAH, SO IT'S FOR REAL THEN?

THE LEAD ACTORS ARE TWO GENUINE HANDICAPPED PERSONS BORN WITH DEFORMED ARMS AND LEGS.

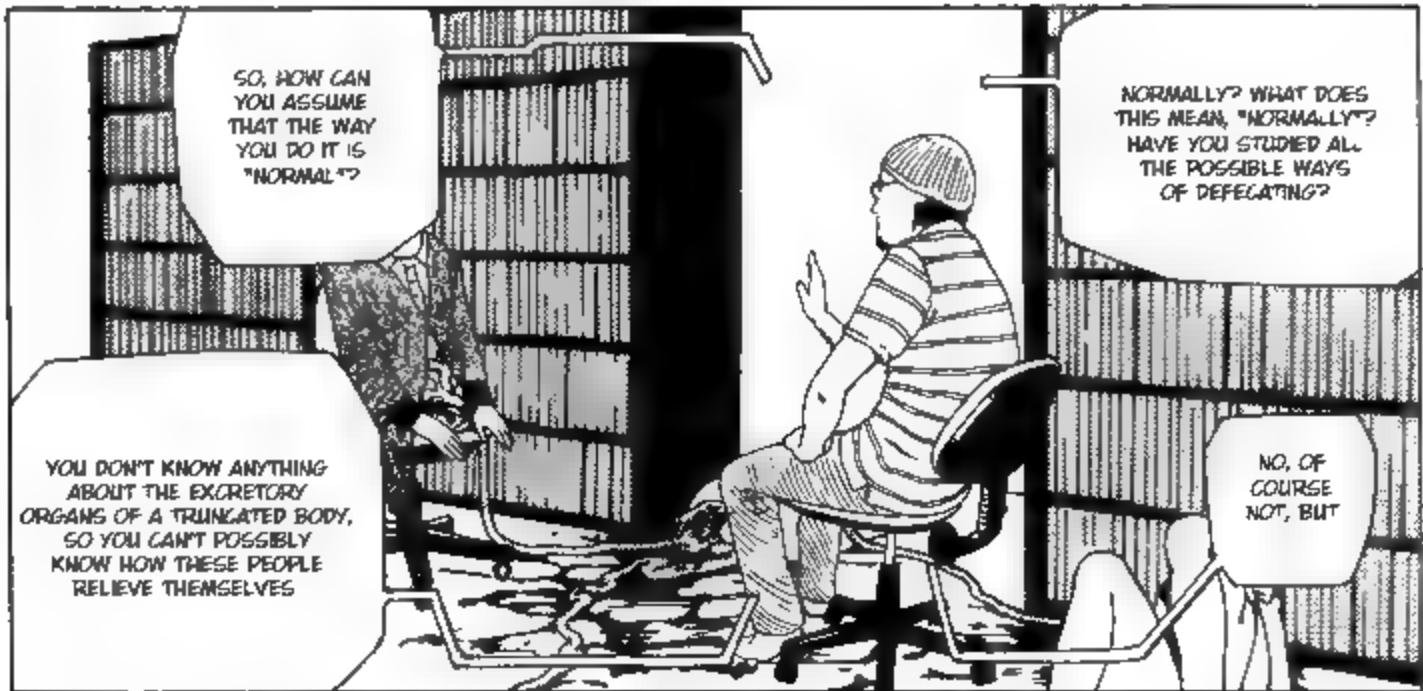
I'D LIKE TO SHOOT A MOVIE VERSION OF MY STORY WITH REAL DISABLED PEOPLE WHO WOULD BE WILLING TO TIE THEMSELVES TO EACH OTHER!

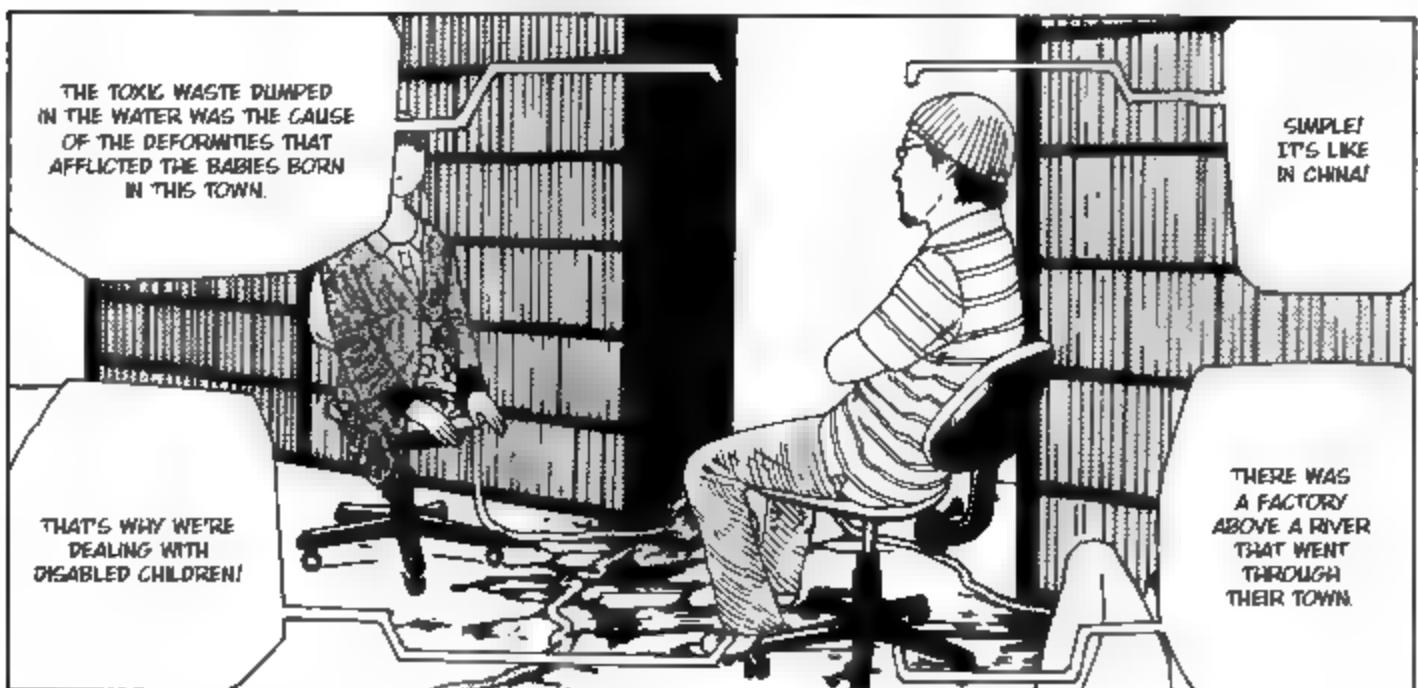
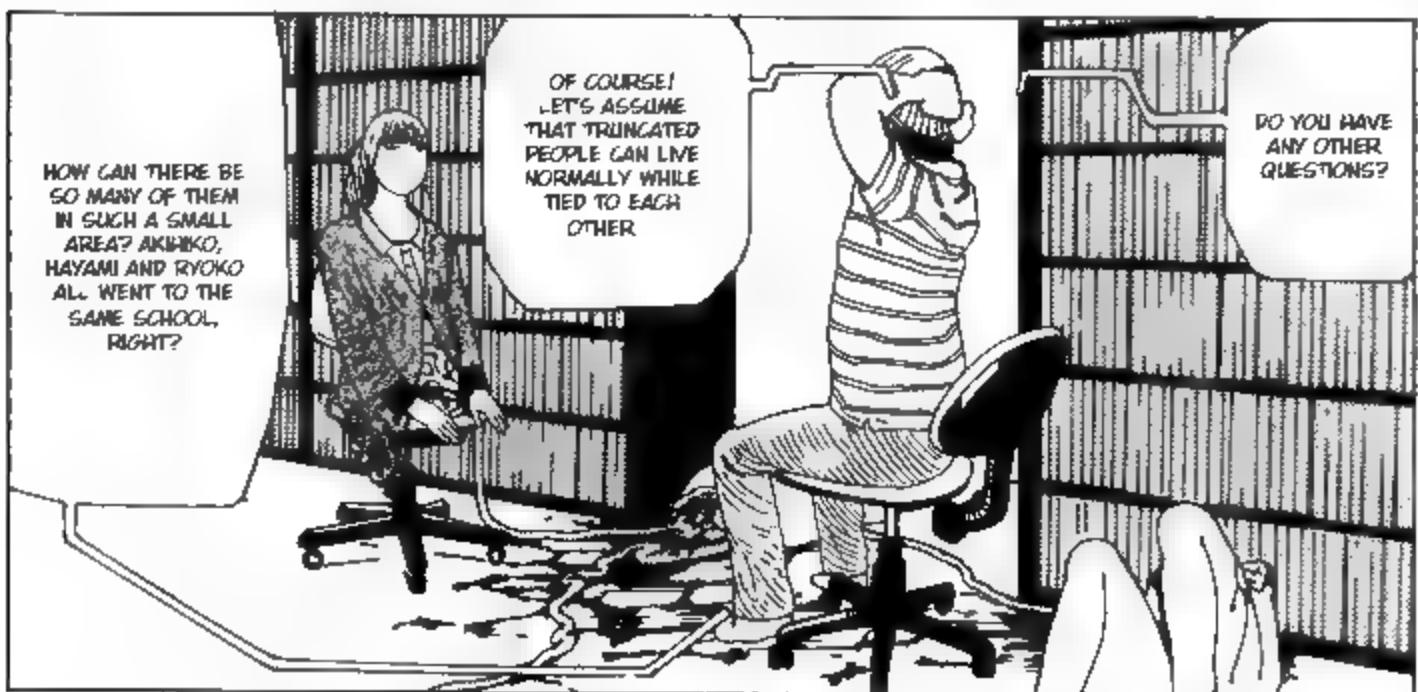
YOU SEE?

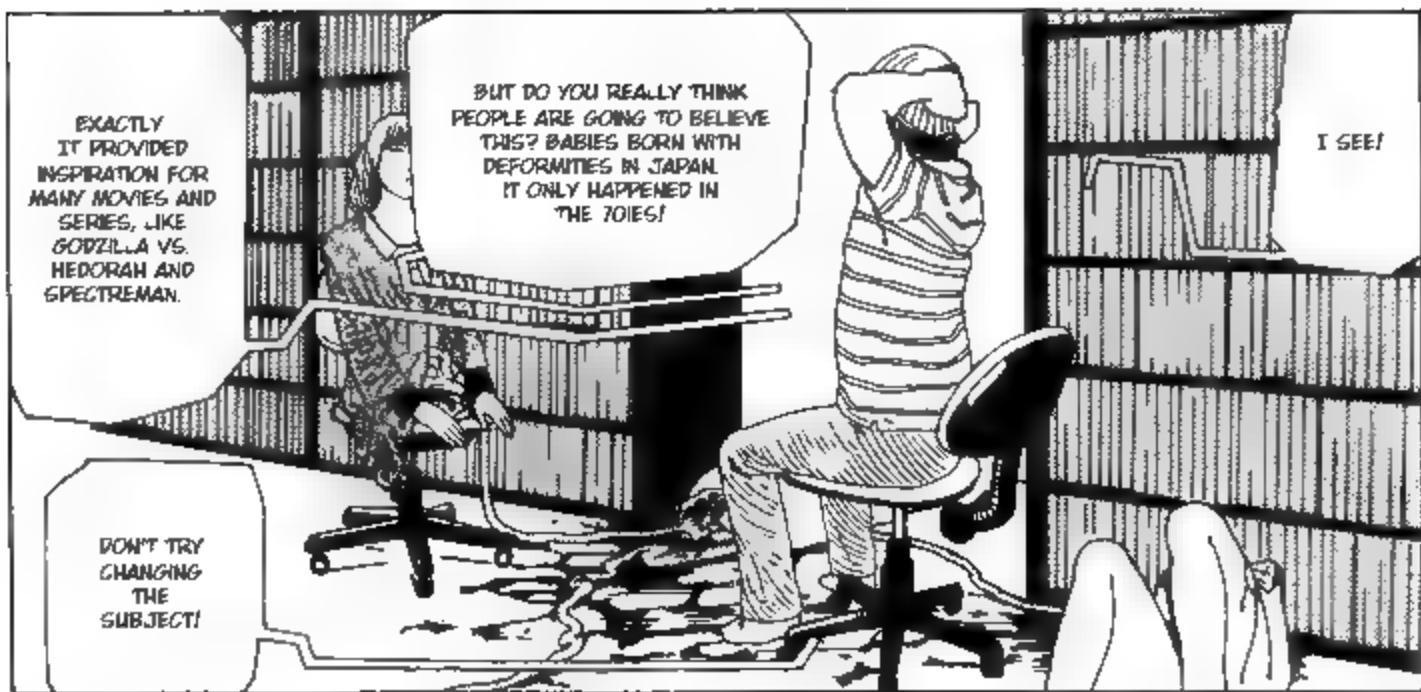
I SEE SOME PEOPLE WITH NO ARMS OR NO LEGS ARE ABLE TO MOVE NORMALLY

YOUR STORY ISN'T THAT FAR FROM REALITY, AFTER ALL.



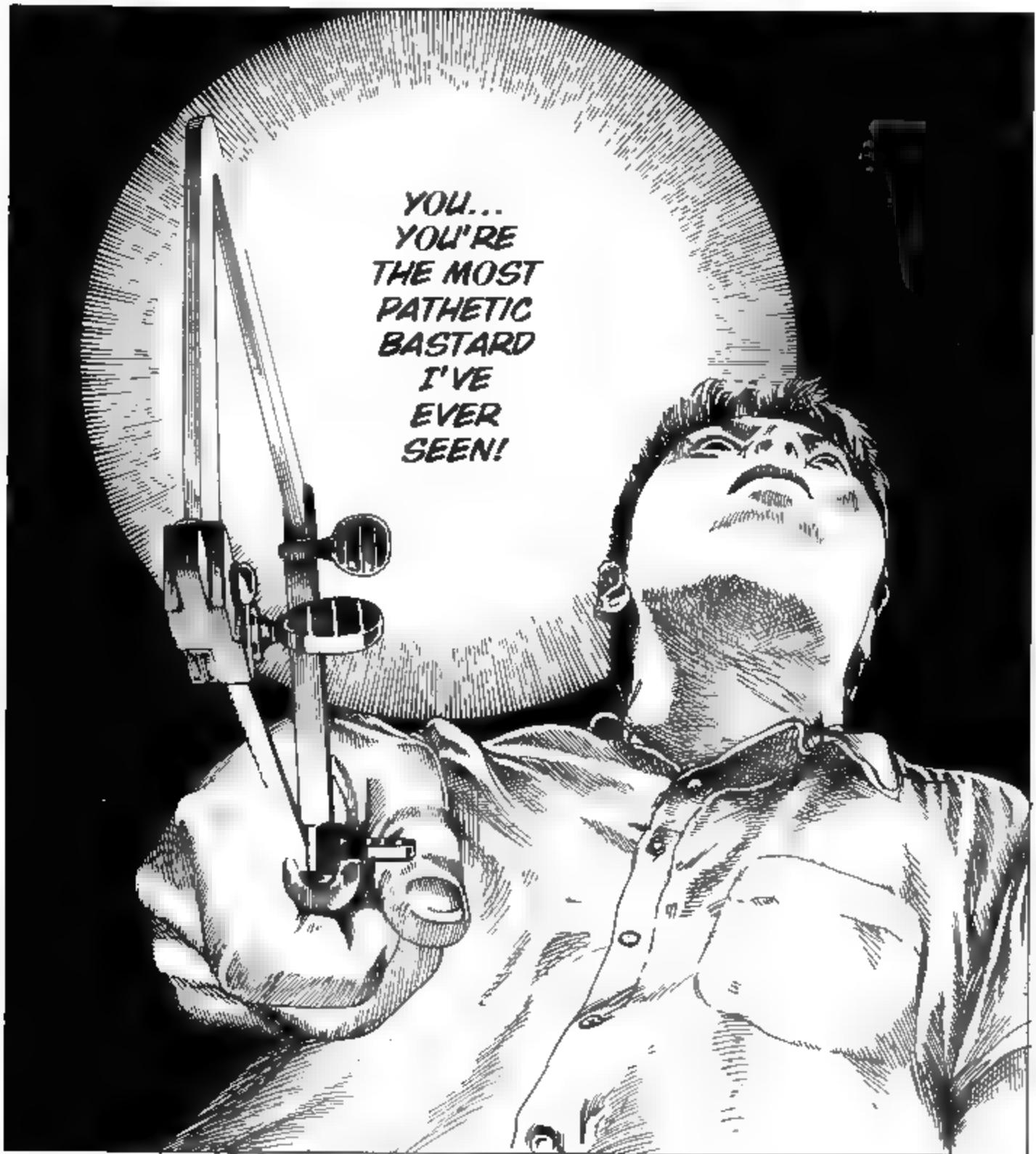












Lexicon

A

"Are my memories real?"

Classic line for a hero when he finds out that someone who's supposed to be dead turns out to be alive.

Argento, Dario

Film director, undisputed master of the Italian horror film genre. His most famous movie is probably *Suspiria*.

B

Bava, Mario

Film director, pillar of the Italian horror film genre. He notably directed *The Whip and the Body* and *Black Sunday*.

Beyond, The

Italian horror film by Lucio Fulci, came out in 1981.

"Borderline" movies

Movies featuring bodies with severed torsos. Examples: *Day of the Dead*, *Damien: Omen II*. It isn't only gratuitous violence: some critics see in these mutilations the malaise of countries cut in half by the United States/U.R.S.S. antagonism, like Germany, Korea, etc. The term "borderline" can be taken both literally and figuratively, because it reminds us of unbearable violence as well as frontiers.

C

Chip bag collection

The inside of chip bags is very oily, it's better to clean it with a towel before archiving them.

D

Damien: Omen II

American horror film by Don Taylor, it came out in 1978. The first movie was a big success at the box-office.

Day of the Dead

American horror movie directed by George A. Romero that came out in 1985. Preceded by "Night of the Living Dead" and "Dawn of the Dead", this is the third movie from the "Zombie Saga".

F

Fulci, Lucio

Iconic director of Italian gore movies.

Full-blown madness

The reader follows the story as it happens in the mind of the main character, but he might find out that this character is mad, and that the events he related can't be taken as granted. This is one of the many ways in which the concept called "lying narrator" can be used.

G

Gaffer

Very useful for muzzling a kidnapped person or to remove the remaining tape from a poster you've just brought back home.

H

Hot Tub Murders

Very successful television series that aired on Asahi TV. Each episode featured at least one scene in which young girls walked around with their breasts exposed.

L

"Like this, I'll be able to clean myself if there's too much blood" (Kotaro, p.23)

He's right, but shouldn't he at least remove his shirt?

Literary works that use narrative manipulation

There are a lot of novels that use narrative manipulation, but it's hard to make a list. The shock that comes from reading these kinds of books isn't the same if you're aware before reading that a trick of some kind will be used. It's possible to mention the works by Ichi Orihara, though, as a good half of his works uses devices

like narrative manipulation, and people read him expecting to be tricked. It's one of those rare cases in which you can talk about the nature of the tricks contained within the book without spoiling it.

M

Mother of Tears, The

Italian/American horror film directed by Dario Argento that came out in 2007. Last movie from the "Three Mothers" trilogy. The film features a sorceress, but she does not do magic tricks with her nose, and she doesn't live with her two aunts either.

Movies about the disabled

Movies featuring physically or mentally handicapped people. In the case of a physical handicap, a genuine disabled person usually plays the part.

Movies that use narrative manipulation

Narrative manipulation works best without images, but it's possible to find some examples of it in cinema, particularly in fantasy or sci-fi movies: somebody alive was actually dead from the beginning, Earth is in fact another planet, etc.

Murder in the bathroom

As you can see in *Psycho* by Alfred Hitchcock, "murder" and "bathroom" go together very well.

Murder of Roger Ackroyd, The

Mystery novel by Agatha Christie.

Mutilator, The

American horror movie directed by Buddy Cooper, it came out in 1983. Good example of the numerous gore films that came out in the 80ies.

N

Narrative manipulation

Device that uses the reader's preconceived ideas and convictions to trick him. Novels do not feature images, so this device is often used in mystery novels. This kind of obfuscation can be done in lots of ways: by making the reader believe that a certain character is a man (even though he's a woman), that another one is white (even though he's black), that an old man is young... The writer can also use the same name for two different characters. In Japan, and elsewhere, a lot of writers are experimenting with new ways of tricking the reader by distorting time and space.

P

Photos of victims published in the papers

When no photos of a victim have been taken recently, journalists are forced to use older ones. Sometimes, there's a difference between the victim's physical appearance on the scene of the crime and on the published photo.

When the victim is in her thirties and she's showed in the papers wearing a school girl uniform, it's a little bit embarrassing.

R

Romero, George A.

Master of horror cinema who swore before God to dedicate his life to the making of zombie movies.

S

Saw

Vital tool for cutting up a body.

"She's still taking a shower?"

Classic line when a character is about to find a corpse.

T

Thursday's Thriller

Two hour t.v. series that aired on Nippon Television, on Thursdays at 9 PM.

Trick

T.V. series featuring Naoko Yamada (Yukie Nakama), an unsuccessful magician, and Jiro Ueda (Hiroshi Abe), a physics teacher. They both elucidate events that seem supernatural at first glance, but turn out to be the work of humans.

W

"Wait here, I'll go take a shower" (line)

A killer must not lose his composure in front of a slender, sweat-drenched body.

Z

Zombi 2

Italian horror film directed by Lucio Fulci that came out in 1979. This film is chock-full of explicit and sinister scenes, but I think that it's a really well-made horror film. not taking into account the bit where the zombies swim. A long time ago, Nippon Television aired this movie for the "2 PM Cinema" show, and the viewers could watch, right in the middle of the day, the famous scene where someone's trachea is bitten off.



I. SHINTARO KAGO

MANGA ARTIST BORN IN TOKYO IN 1969. HIS FIRST WORK WAS PUBLISHED IN 1998 IN THE COMIC BOX MAGAZINE. STANDING OUT THANKS TO HIS SINGULAR IMAGINATION, HE CREATES ERO GURO OR SCAT-OLOGICAL MANGAS, IN WHICH HE NEVER CEASES TO PUSH THE BOUNDARIES.

2. RYUICHI KASUMI

AUTHOR OF CRIME FICTION NOVELS BORN IN OKAYAMA IN 1958. HIS FIRST BOOK CALLED ONAJI HAKA NO MILIJINA HAS BEEN SELECTED IN 1994 FOR THE SEISHI YOKOMIZO PRIZE FOR MYSTERY NOVELS. HE IS SEEN IN JAPAN AS ONE OF THE PIONEERS OF HUMOROUS CRIME FICTION NOVELS*.

*IN JAPANESE, BAKA MISU MEANS "LUDICROUS MYSTERY NOVELS". AS AN ANECDOTE AND TO GIVE AN EXAMPLE OF THE GENRE, FRACTION WON THE INTERNATIONAL PRIZE OF BAKA MISU IN 2010, AWARDED BY ABOUT SIXTY READERS DURING A MODEST CEREMONY ORGANIZED IN A LIBRARY

Mangas and Mystery

1. The prerequisites for the making of a mystery manga

SHINTARO KAGO: WITH FRACTION, I WANTED TO TRY WRITING CRIME FICTION AND MYSTERY MANGA WITHOUT GOING THROUGH PRE-PUBLISHING. THIS IS A COMMON PRACTICE IN LITERATURE, WHEN BOOKS ARE IMMEDIATELY RELEASED AS POCKET BOOKS, BUT IT DOESN'T HAPPEN OFTEN IN THE WORLD OF MANGA. I WAS ONLY ABLE TO CONSTRUCT THE PLOT BECAUSE I KNEW HOW MANY PAGES THE BOOK WOULD HAVE BEFOREHAND.

RYUICHI KASUMI: WHEN A STORY IS PRE-PUBLISHED, THERE'S ALWAYS A PROBLEM OF DISCONNECTION ONCE ALL THE CHAPTERS ARE PUT TOGETHER.

SK: IT'S TRUE (LAUGHS)!

RK: IN THE CASE OF A NOVEL FIRST PUBLISHED IN A MAGAZINE, AN IMPORTANT AMOUNT OF RE-WRITING IS NECESSARY BEFORE THE BOOK IS PUT ON SHELVES. I THINK IT'S EVEN MORE COMPLICATED IN THE CASE OF A MANGA.

SK: YES, BECAUSE YOU HAVE TO RE-DRAW PARTS OF IT. MOST OF THE TIME, WHEN I WRITE, I DON'T REALLY CARE ABOUT LEAVING HINTS TO HELP THE READER ANTICIPATE HOW THE EVENTS WILL TURN OUT, BUT WITH FRACTION, THE READER'S UNDERSTANDING OF THE CHAIN OF EVENTS WAS ESSENTIAL TO MAKE THE STORY WORK. THIS IS ALSO WHY THE FIRST PART HAS SO MUCH DIALOGUE.

RK: THIS IS INEVITABLE WHEN WRITING A STORY ABOUT A MYSTERY. IT'S IMPOSSIBLE TO CREATE A PLOT WITHOUT GIVING OUT A CERTAIN AMOUNT OF INFORMATION TO THE READER. HE HAS TO BE PATIENT, EVEN IF HE THINKS THE BEGINNING OF THE

STORY IS BORING. IN MY CASE, THIS IS WHEN I START BUILDING UP TENSION AND ADDING ABSURD SITUATIONS.

SK: IT'S LIKE YOU'RE SAYING TO THE READER: "WAIT JUST A LITTLE BIT LONGER, WE'LL GET DOWN TO BUSINESS SOON ENOUGH!"

RK: EXACTLY (LAUGHS)! WHEN PEOPLE WHO DON'T MAKE A HABIT OF READING MYSTERY NOVELS SAY THAT THEY COULDN'T GET THROUGH THE FIRST THIRD, I WANT TO SAY TO THEM: "BE A BIT MORE PATIENT, GUYS!" I COULD ADD RIGHT IN THE MIDDLE A WARNING LIKE THIS: "READ UP TO THIS PAGE, AT LEAST, IT GETS INTERESTING THEN!"

SK: THAT'S A GREAT IDEA (LAUGHS)! TAIN AMOUNT OF INFORMATION TO THE READER. HE HAS TO BE PATIENT, EVEN IF HE THINKS THE BEGINNING OF THE STORY IS BORING. IN MY CASE, THIS IS WHEN I START BUILDING UP TENSION AND ADDING ABSURD SITUATIONS.

SK: IT'S LIKE YOU'RE SAYING TO THE READER: "WAIT JUST A LITTLE BIT LONGER, WE'LL GET DOWN TO BUSINESS SOON ENOUGH!"

RK: EXACTLY (LAUGHS)! WHEN PEOPLE WHO DON'T MAKE A HABIT OF READING MYSTERY NOVELS SAY THAT THEY COULDN'T GET THROUGH THE FIRST THIRD, I WANT TO SAY TO THEM: "BE A BIT MORE PATIENT, GUYS!" I COULD ADD A WARNING RIGHT IN THE MIDDLE ALONG THE LINES OF: "READ UP TO THIS PAGE, AT LEAST, IT GETS INTERESTING THEN!"

SK: THAT'S A GREAT IDEA (LAUGHS)!

2· Mystery and Mysticism as Formative Experiences

SK: I HAD THE IDEA OF WRITING THIS MANGA BECAUSE I ALWAYS LIKED MYSTERY NOVELS, I USED TO READ A LOT OF THEM.

RK: DID YOU READ BOOKS BY EDOGAWA RAMPO?

SK: I READ THOSE PUBLISHED BY POPLARSHA. I COULD FIND THEM AT THE SCHOOL'S LIBRARY.

RK: THAT'S RIGHT, I REMEMBER NOW (LAUGHS)!

SK: THE SHONEN TANTEIDAN SERIES ("THE YOUNG DETECTIVES CLUB") WAS A FESTIVAL OF LITTLE JOKES. LIKE WHEN KOBAYASHI DISGUISES HIMSELF AS A LETTER BOX, FOR EXAMPLE.

RK: WITH MY COLLEAGUES, WE TALK ABOUT HOW OUR STYLE DIFFERS IN RELATION TO THE SERIES THAT WE USED TO READ: ARSENE LUPIN, SHERLOCK HOLMES OR "THE YOUNG DETECTIVES CLUB". MOST AUTHORS OF CRIME FICTION STARTED OUT WITH HOLMES OR LUPIN, AND THIS BROUGHT THEM TO WRITE BOOKS CLOSE TO THE RULES OF THIS GENRE. BUT THOSE WHO STARTED BY READING "THE YOUNG DETECTIVES CLUB" OFTEN TURN OUT WRITING HUMOROUS CRIME FICTION NOVELS, LIKE ME. THE FIRST BOOKS ONE READS ARE VERY IMPORTANT FOR AN AUTHOR.

SK: IN THE 70'S, PEOPLE USED BELIEVE IN ALL KINDS OF WEIRD STUFF: FLYING SAUCERS, GHOSTS, NOSTRADAMUS, ETC. MOVIES LIKE THE EXORCIST OR THE OMEN ENJOYED A LOT OF SUCCESS.



RK: THE SUPERNATURAL WAS AN IMPORTANT PART OF THIS CULTURE. MORE THAN THE HORRIFIC ASPECT OF THESE FILMS, IT WAS THE OCCULT THAT INTERESTED PEOPLE. I REMEMBER WHEN PHOTOS OF GHOST WERE A TREND, YOU'D FIND SOME IN MAGAZINES FOR ADULT READERS LIKE JOSEI JISHIN, AND I FOUND THEM ASTONISHING. NOWADAYS, IT'S VERY EASY TO MAKE THEM WITH IMAGE EDITING TECHNIQUES, BUT THE OLD GHOST PHOTOS WERE MORE RUDIMENTARY.

SK: EVEN TODAY, I SOMETIMES WATCH ON YOUTUBE VIDEOS ABOUT SPIRITS, BUT THEY'RE SO WELL DONE IT TURNS ME OFF, IT SEEMS. IN THE PAST, YOU'D REALLY THINK THESE PICTURES WERE TAKEN BY CHANCE. THE VOICES THEY SAID YOU COULD HEAR ON SOME RECORDS WERE ALSO RECORDED BY ACCIDENT, SO IT WAS ALL THE MORE TERRIFYING.

3· Cinema, Mangas and Literature

RK: HUM... (HE LOOKS AT SKETCHES OF FRACTION) YOU'RE TALKING ABOUT NARRATIVE MANIPULATION, RIGHT?

SK: YES! THIS IS PRECISELY THE SUBJECT OF THIS BOOK. I WAS WONDERING IF IT WAS POSSIBLE TO USE NARRATIVE MANIPULATION IN A MANGA, AS IT'S MORE OFTEN USED BY NOVELISTS.

RK: YOU CAN FIND EXAMPLES IN CINEMA. BE-SIDES, BY READING YOUR OTHER MANGAS, I ALWAYS WAS UNDER THE IMPRESSION THAT YOU LIKED CINEMA. AM I WRONG?

SK: NO, YOU'RE RIGHT (LAUGHS)! I MAKE MOVIES MYSELF FROM TIME TO TIME*. LIKE I SAY IN MY BOOK, ONE OF THE MAIN DIFFERENCES BETWEEN MANGAS AND MOVIES IS THAT MANGAS ARE MADE OF STATIC IMAGES. IT ISN'T ENOUGH TO DRAW A CHARACTER WHILE HE'S WALKING, YOU HAVE TO

*ANIMATED SHORT FILMS



FIND A WAY OF SHOWING WHAT'S GOING ON IN THE IMAGE, OR THE SCENE WON'T WORK. IN CINEMA, YOU COULD ON THE CONTRARY HAVE SCENES THAT WOULD BE OF NO USE WHATSOEVER IN A MANGA.

RK: THIS IS ONLY MY OPINION, BUT I THINK THAT YASUJIRO OZU'S MOVIES ARE CLOSE TO MANGAS, REGARDING THE SCREENPLAY AND THE WAY HE HANDLES DIALOGUE. FOR ME, IT'S MANGA.

SK: BUT WHEN A MANGA ARTIST TRIES IMITATING OZU, THE RESULTS ARE COMICAL. I USED SOME LINES FROM LATE SPRING THAT I FOUND INTERESTING, AND PUT THEM IN EKIMAE HANAYOME.

RK: IT'S IMPOSSIBLE TO IMITATE OZU IN LITERATURE. OR RATHER, IT'S OF NO INTEREST. IT'S POSSIBLE TO WRITE SENTENCES LIKE "THERE'S A VASE, THERE'S A SLIDING DOOR", BUT IT'S LOUSY. YOU HAVE TO REPRODUCE THE SCENT, HIS PECULIAR SENSIBILITY.

4. Works in Volumes

SK: ASIDE FROM MANGAS AND MOVIES, I ALSO CREATE FIGURINES: POOP, CORPSES, THESE KINDS OF THINGS. THE FACT THAT TOYS LIKE THESE REALLY EXIST AND ARE SOLD IS SOME SORT OF JOKE TO ME.

RK: THIS REMINDS ME OF JURO KARA'S RED TENT*. HE SET UP A TENT, AND PEOPLE CAME BY TO SEE HIS WORK. IT WAS SURROUNDED BY THE POLICE'S ANTI-RIOT SQUAD. FOR KARA, ALL THIS WAS LIKE A THEATRE PLAY. YOU, YOU'RE A THEATRE COMPANY ALL BY YOURSELF. YOU SET UP YOUR OWN RED TENT IN THE WORLD OF MANGA.

SK: I DON'T REALLY LIKE WORKING IN A GROUP, THAT'S WHY I ALWAYS WORK ALONE. IT'S NOT ONLY ABOUT MAKING FIGURINES. THE MERE FACT THAT A TOY REPRESENTING A DISMEMBERED CORPSE IS BEING SOLD, LIKE ANY OTHER TOY, IS A WORK OF ART. OR RATHER A JOKE.

RK: ACTUALLY, YOUR ART STARTS AS SOON AS THE CONSUMER LEAVES HIS HOUSE. AT THIS MOMENT, HIS GOAL IS TO BUY YOUR TOY.

SK: WHAT IS OF INTEREST TO ME IS THAT THESE TOYS ARE BOUGHT BY A LARGE NUMBER OF PEOPLE. MY NAME IS NOT WRITTEN ANYWHERE ON THEM. PASSERSBY BUY THEM. PEOPLE ARE

CURIOS, PUT 200 YENS IN THE SLOT, PULL

* ACTOR, AUTHOR AND DIRECTOR, HE WAS ONE OF THE MAJOR FIGURES FROM JAPAN'S UNDERGROUND THEATRE IN THE 60-70'S.



THE LEVER, OPEN THE CAPSULE AND FIND THE OBJECT.

RK: I TALKED ABOUT JURO KARA, BUT YOUR WAY OF DISRUPTING EVERYDAY LIFE REMINDS ME OF SHUJI TERAYAMA*.

SK: FROM TIME TO TIME, I GO TO ONE OF MY FRIENDS' STORE IN KOENJI, IT SELLS FIGURINES. WHEN I'M INSIDE THE STORE, I OVERHEAR THE VOICES OF PASSERSBY WALKING OUTSIDE. SOMETIMES, A MOTHER WOULD WALK IN FRONT OF THE STORE WITH HER CHILD, AND HE'D REALLY BE INTERESTED IN THE TOYS, BUT THE MOTHER WOULD TELL HIM TO PRESS ON. I LIKE SEEING SCENES LIKE THIS. CHILDREN REALLY LIKE POOP AND CRUEL THINGS.

*MULTIDISCIPLINARY ARTIST (WRITER, POET, PLAYWRIGHT, FILMMAKER, PHOTOGRAPHER) WHOSE COLOSSAL AND OFTEN PROVOCATIVE WORK HAD A PROFOUND IMPACT ON THE JAPANESE AVANT-GARDE IN THE 60-70'S.



5. To Embody a Genre

SK: HOW DO YOU FEEL WHEN PEOPLE SAY YOU'RE MAKING BAKA MISU*?

RK: IT'S DOESN'T BOTHER ME AT ALL. BUT THIS TERM CAN SIGNIFY A LOT OF THINGS. THERE ARE POSITIVE ASPECTS - AND SOME NEGATIVE ONES. BY THE WAY, IT SEEMS LIKE PEOPLE SEE YOU AS THE STANDARD-BEARER FOR ERO GURO.

SK: YES, THERE LIES THE PUBLIC'S EXPECTATIONS. THEY ALWAYS ASSOCIATE MY WORK TO ERO GURO AND POOP (LAUGHS).

RK: IF SOMEONE ASKS ME TO WRITE A STORY WITHOUT ANY IMPROBABLE EVENTS, I'M DOWNRIGHT UPSET. I REALLY WONDER WHY (LAUGHS).

SK: WHEN I'M NOT ALLOWED TO DRAW POOP, I ALWAYS FIND A WAY TO PUT SOME IN THERE ANYWAY. THIS IS WHAT PEOPLE EXPECT OF ME. THEY SOMETIMES ASK ME IF I EAT SHIT OR DISSECT DOGS, BUT AN AUTHOR AND HIS WORK ARE TWO VERY DIFFERENT THINGS.

RK: IN MY BOOKS, THERE ARE SOME DESCRIPTIONS OF DISMEMBERED BODIES, AND PEOPLE ASK ME IF I CAN LOOK AT A CORPSE WITHOUT FLINCHING. I WOULDN'T BE ABLE TO DO IT. GORE FILMS DO NOTHING FOR ME, BUT MY SKIN TURNS PALE WHEN I

WATCH MEDICAL DOCUMENTARIES (LAUGHS). MAYBE IT'S BECAUSE OF THIS THAT I PUT EMPHASIS ON REALISM IN MY FICTIONAL STORIES.

SK: THIS IS A WAY OF SHOWING THAT THE WORK HAS BEEN CAREFULLY PRODUCED.

RK: EXACTLY. ONE DAY, I WOULD LIKE IT VERY MUCH IF YOU WERE TO WRITE A SCIENCE-FICTION STORY THAT WOULD MIX VERY ELABORATE SCIENTIFIC ELEMENTS AND YOUR OWN DEVIOUS IDEAS. I WOULD BE VERY CURIOUS TO SEE THE CHEMICAL REACTION OF THESE TWO EXTREMES.

SK: THANK YOU VERY MUCH FOR YOUR INTEREST.

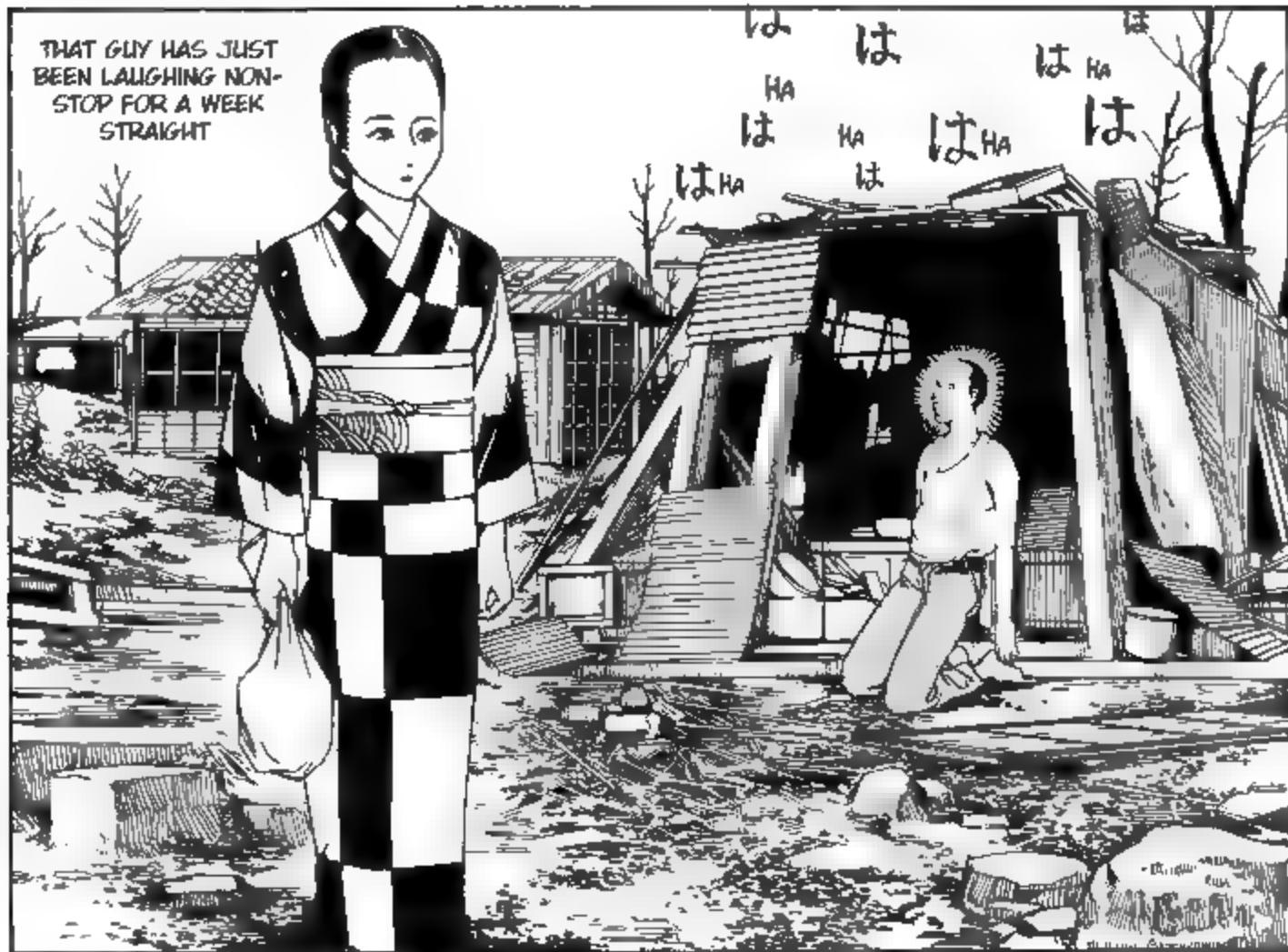
RK: I'M COUNTING ON YOU.

*BAKA MEANS "STUPID", "DUMB", BUT IN THE CASE OF BAKA MISU, THE TERM REFERS TO THE HIGHLY IMPROBABLE AND COMICAL SIDE OF MYSTERY STORIES. IT'S POSSIBLE TO USE IT PEJORATIVELY.



BACK FROM THE FRONT







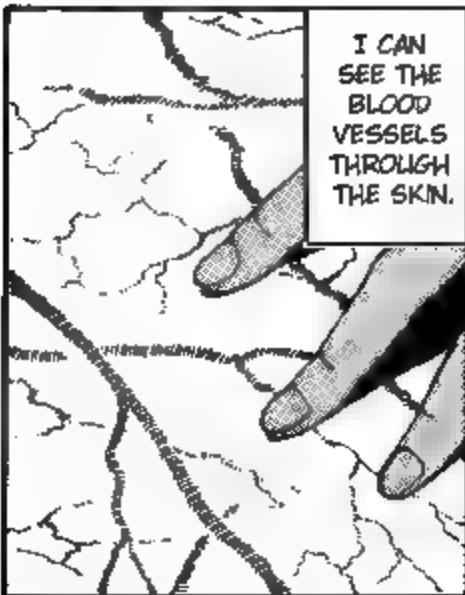


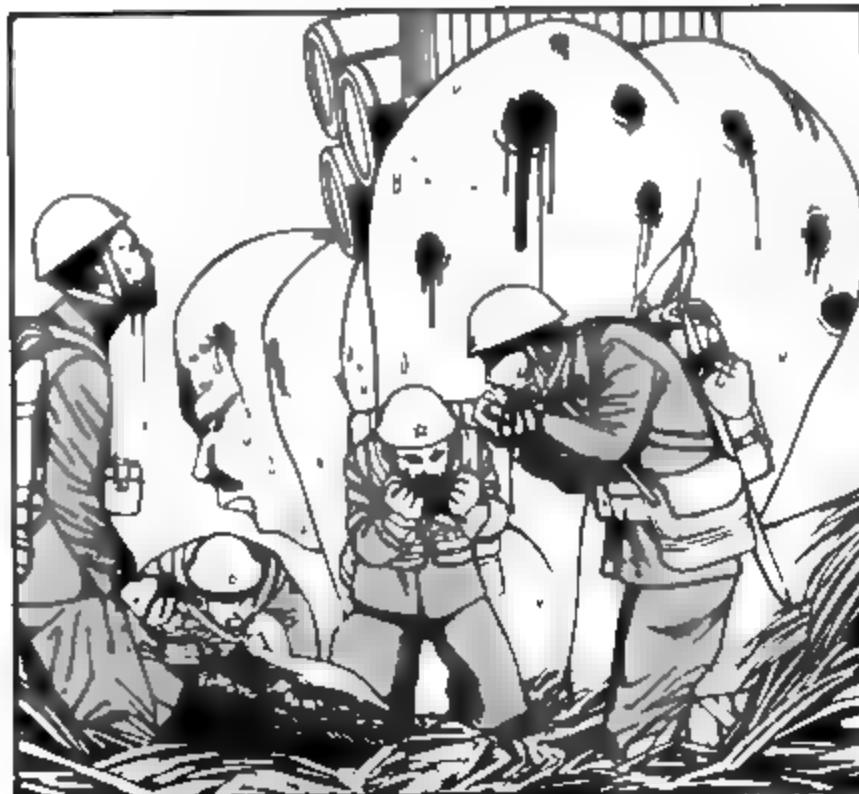


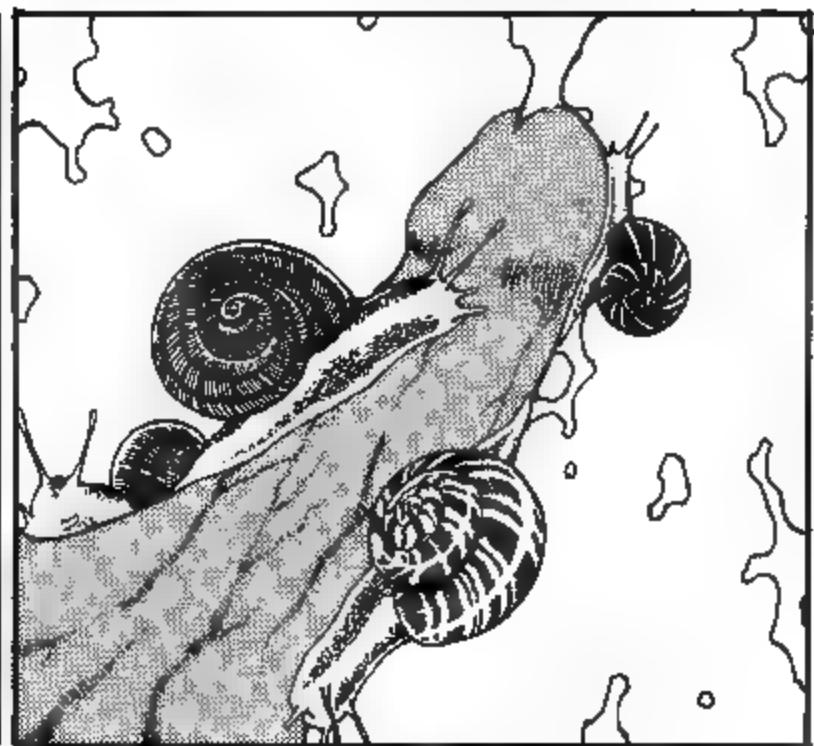
BUT
NOW,
HIS
BODY
AND
MIND
ARE
IN MY
HANDS.

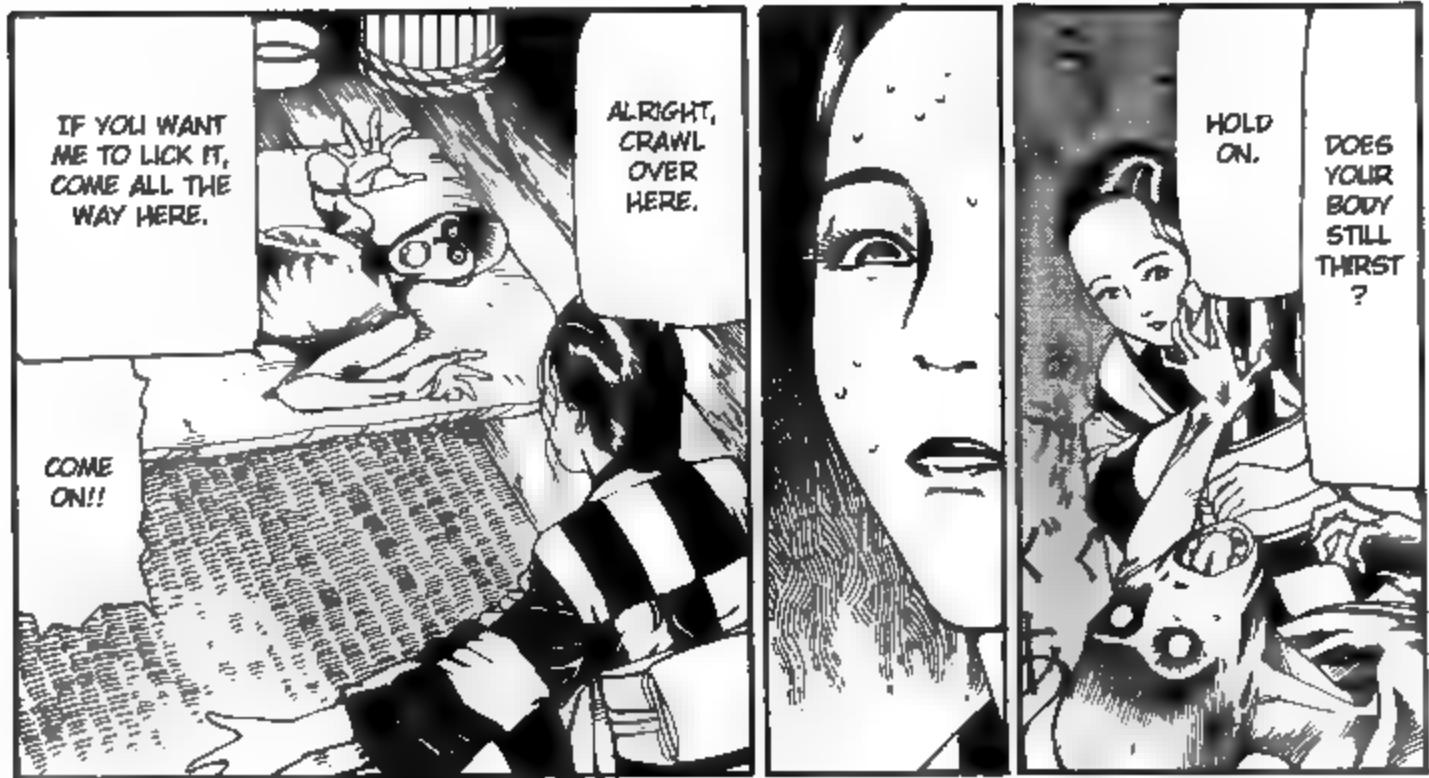


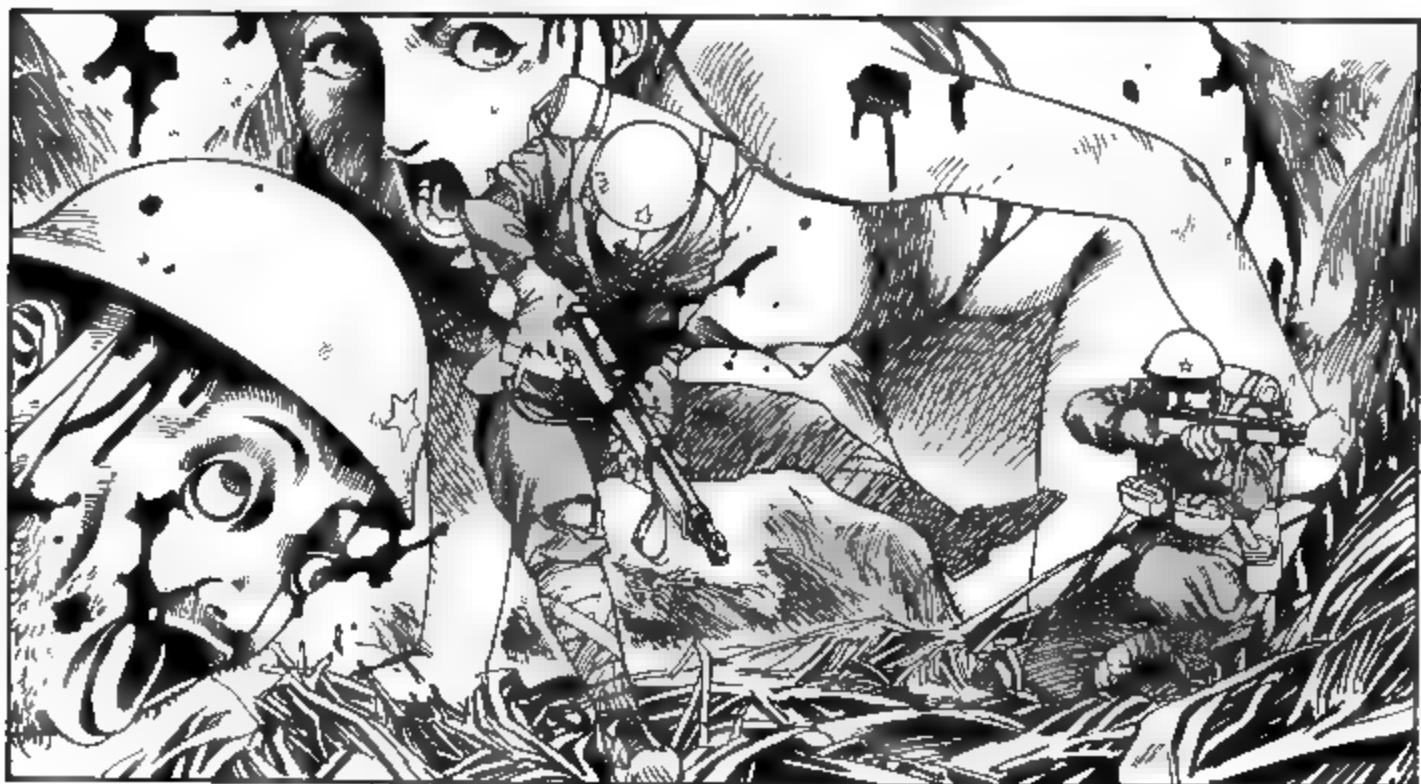
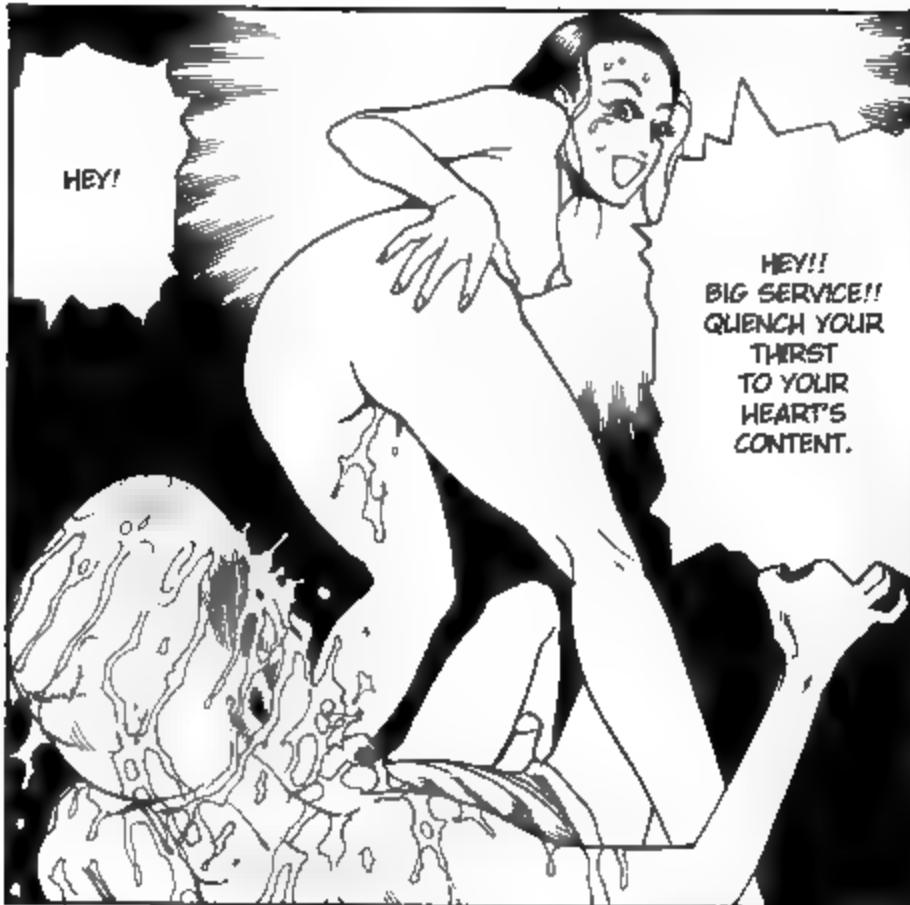
AND
I'VE
NEVER
BEEN
WITH
ANYONE
BUT
HIM.

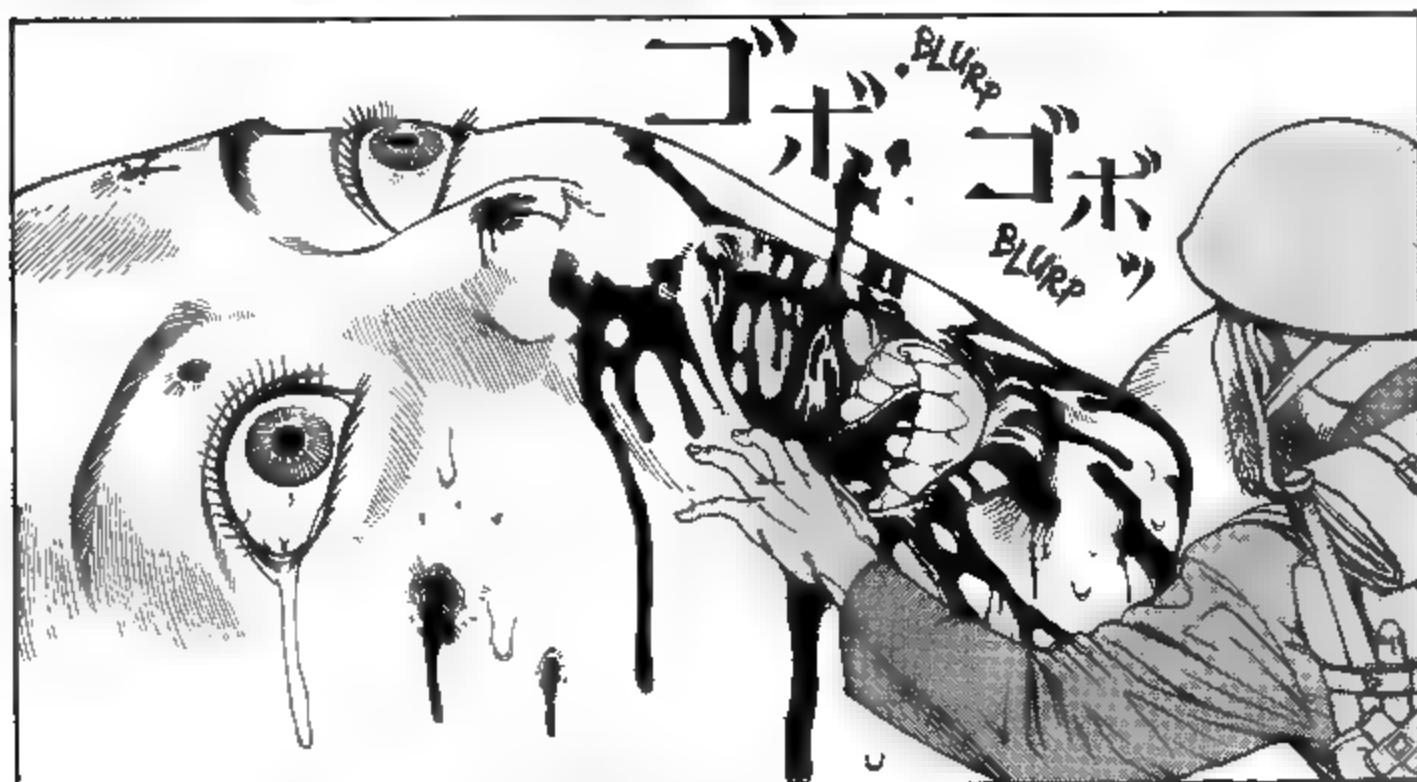


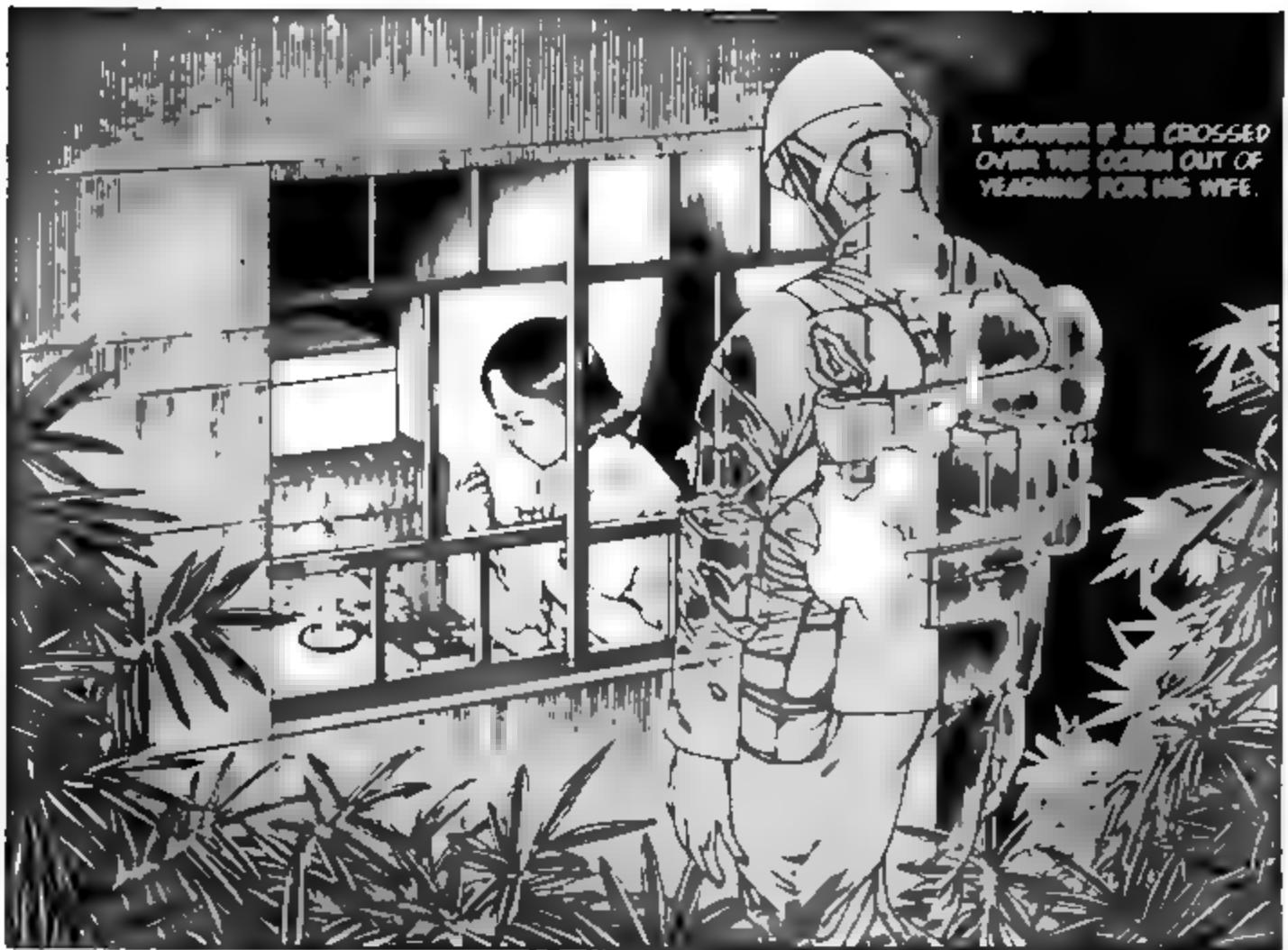


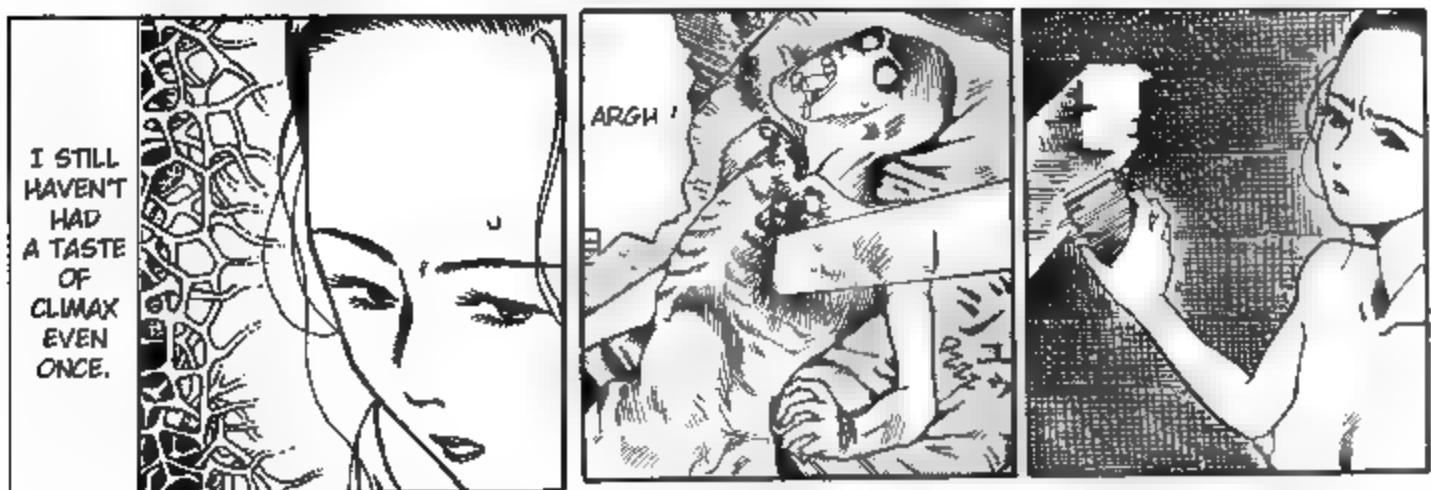
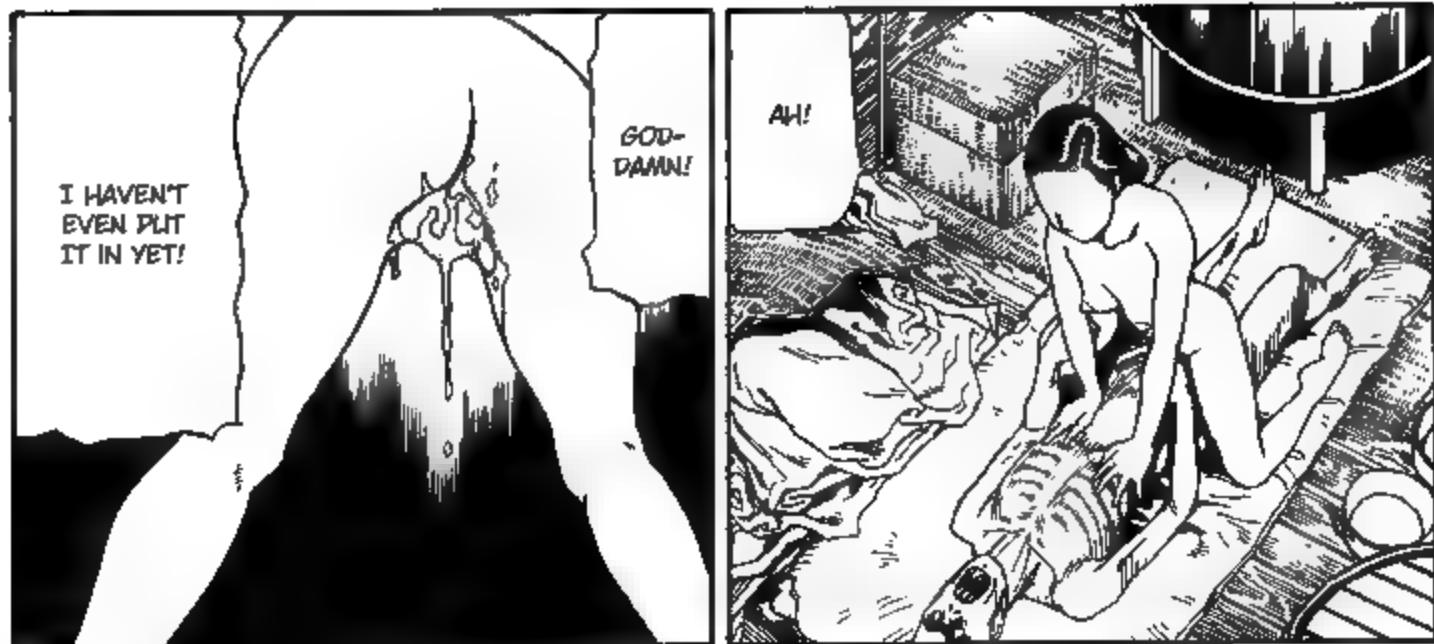


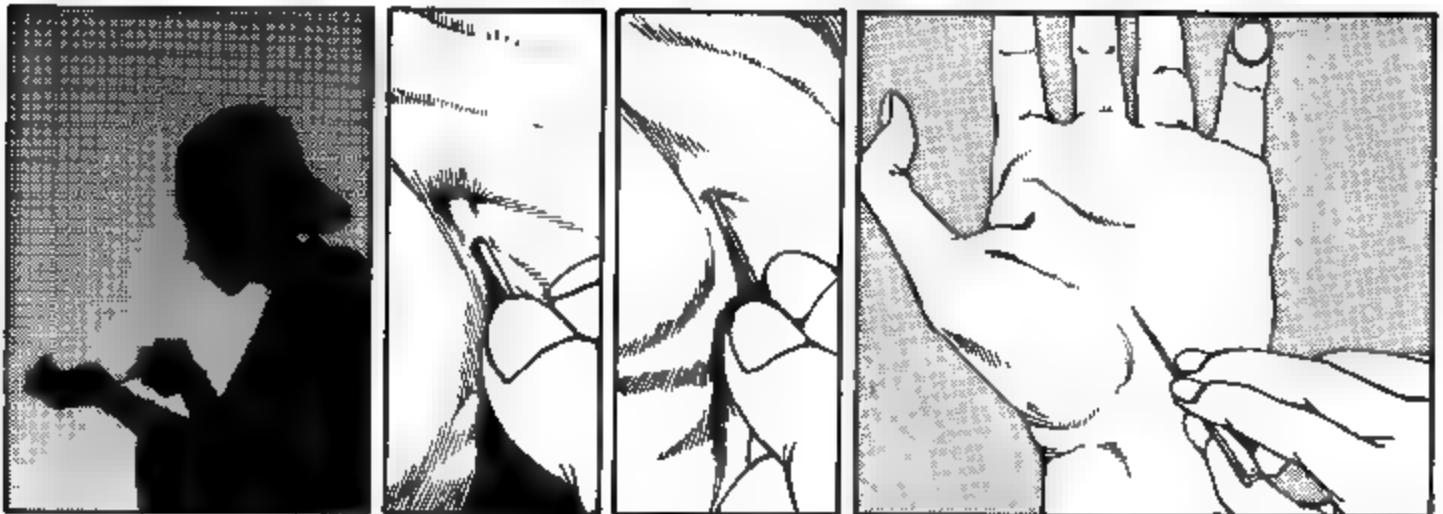


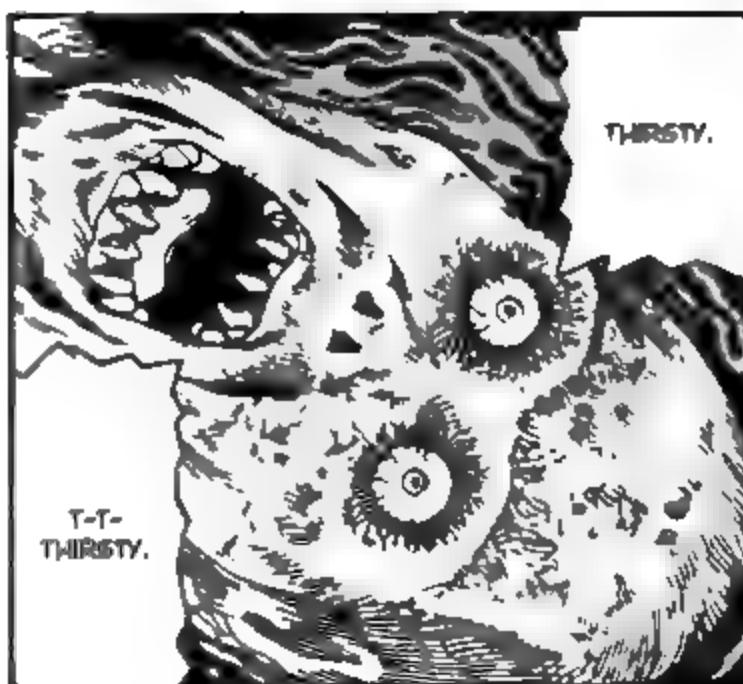


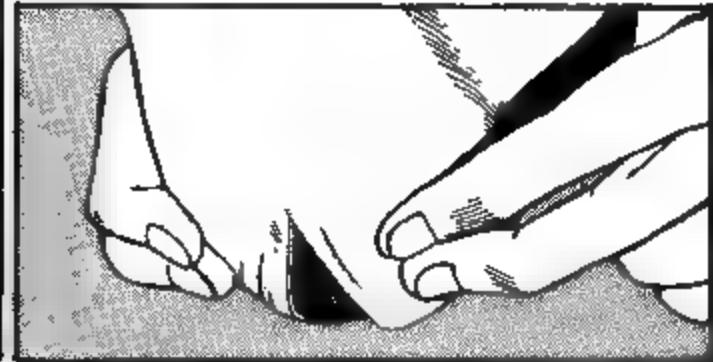
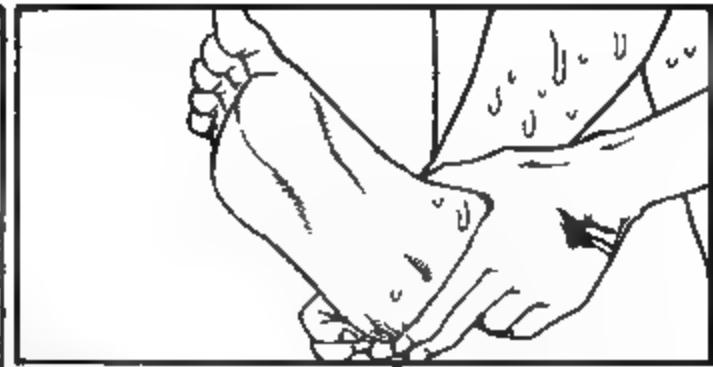
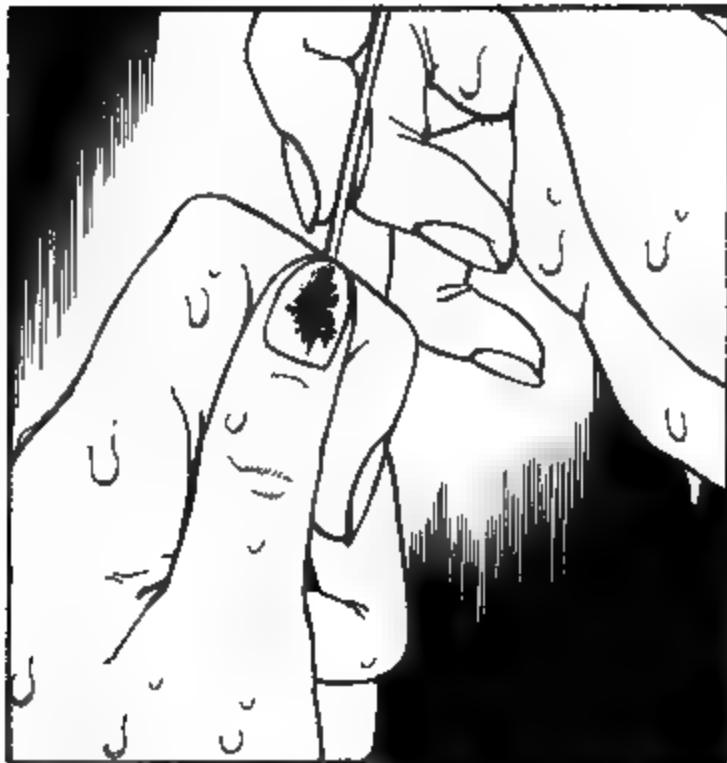


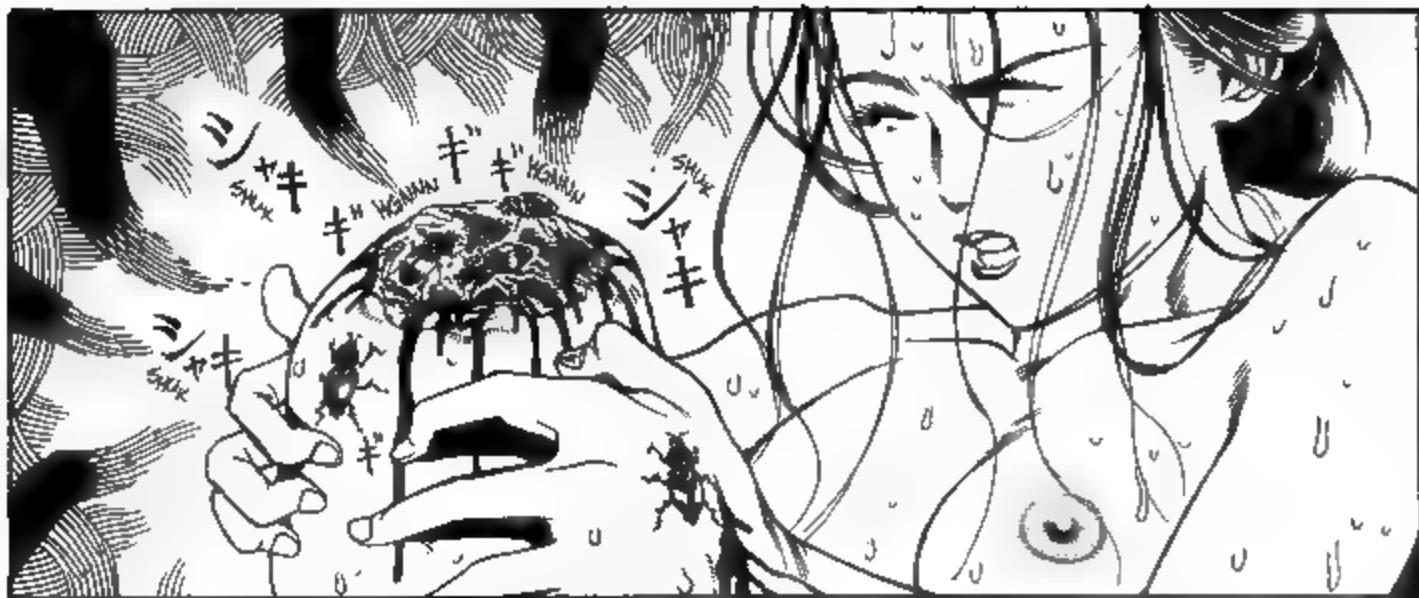


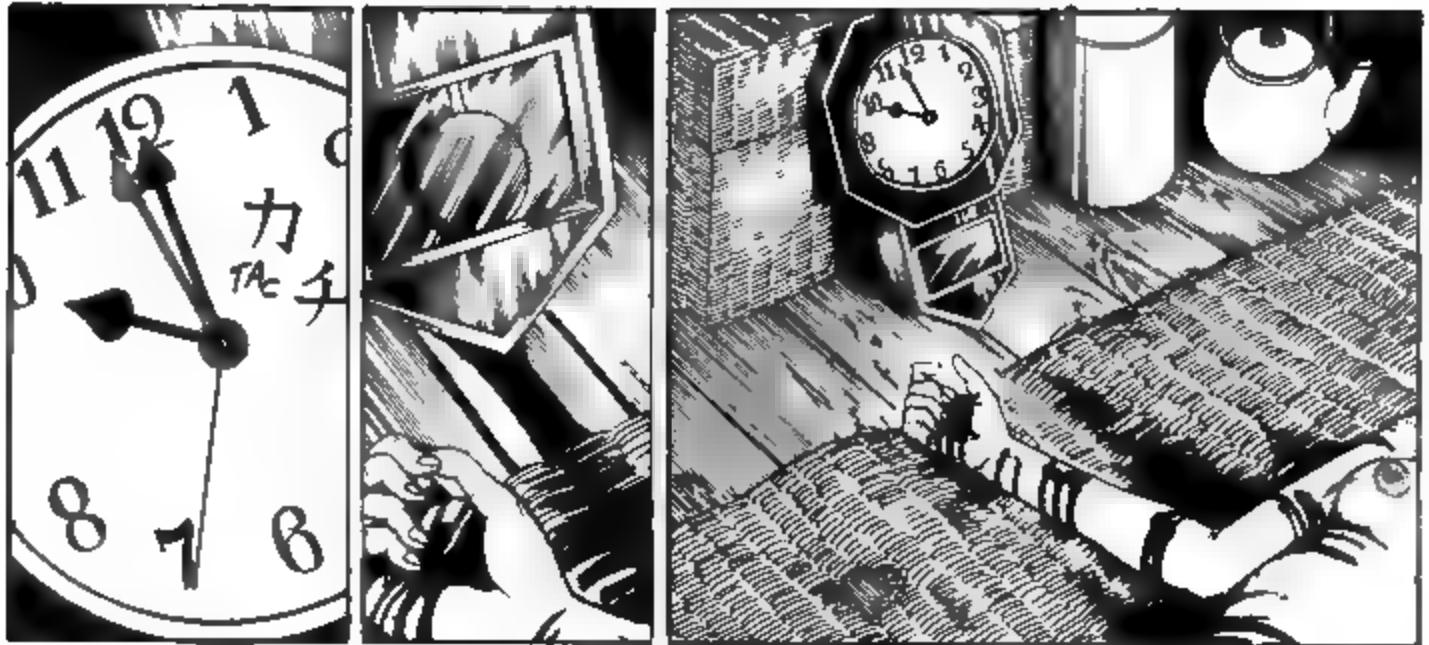






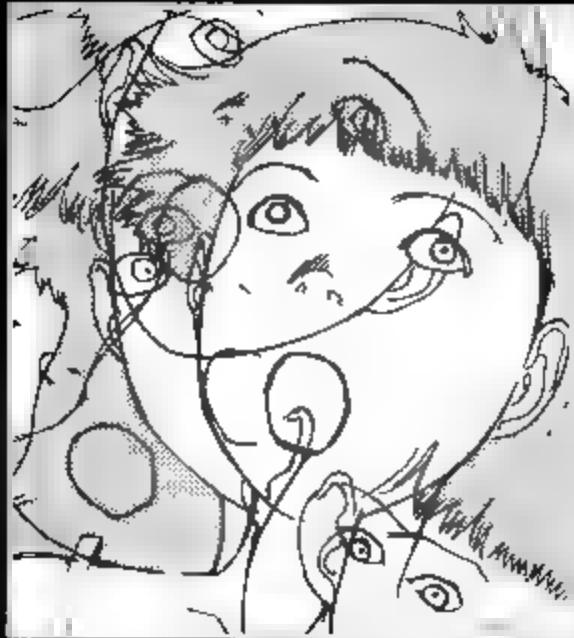


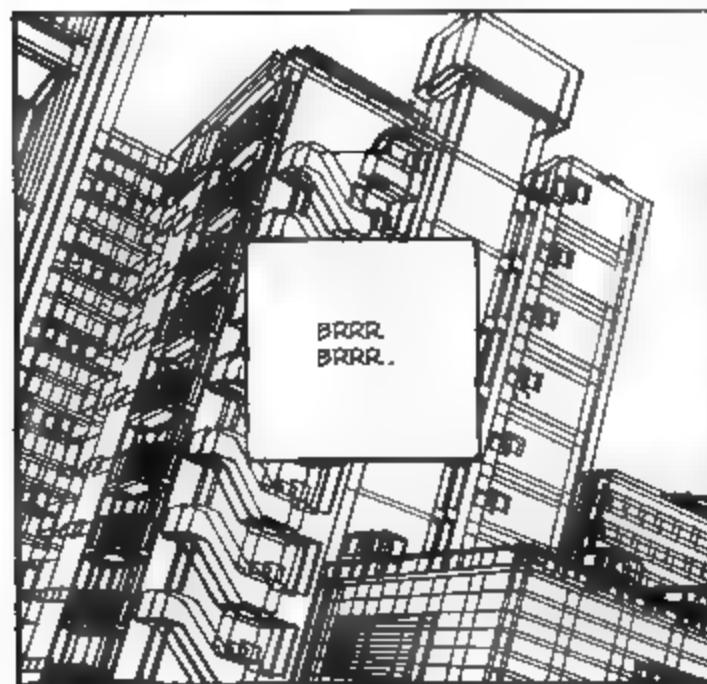
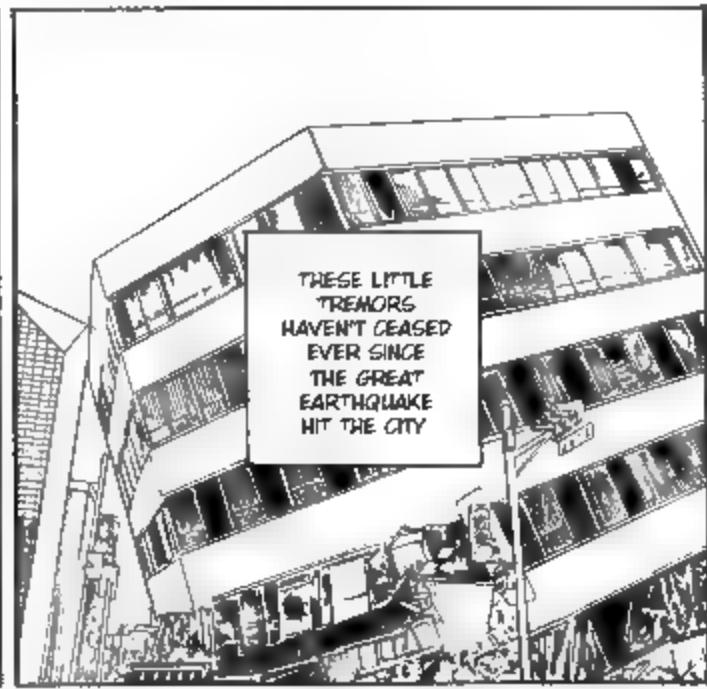
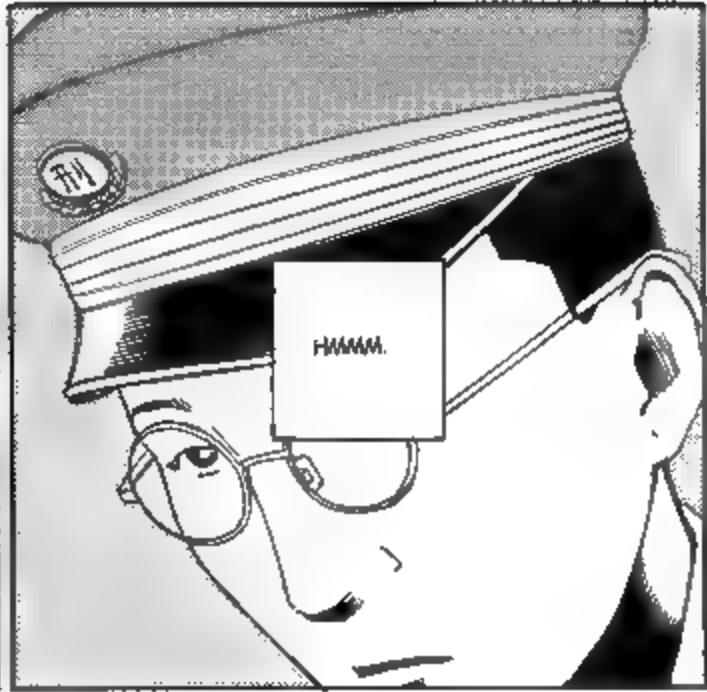


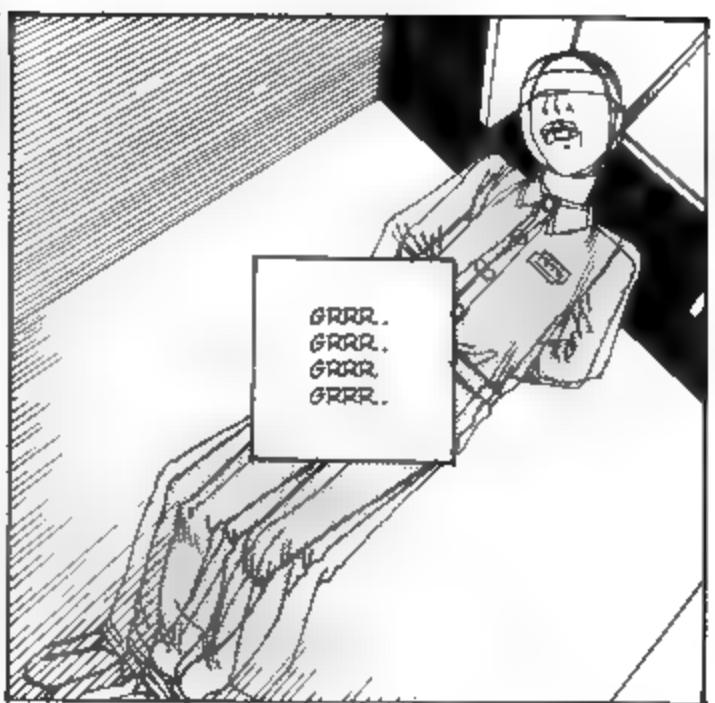
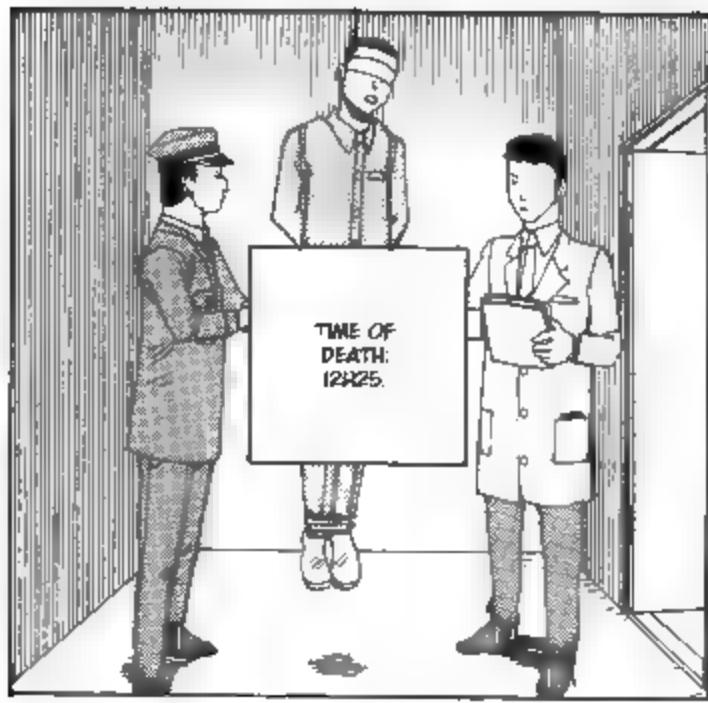


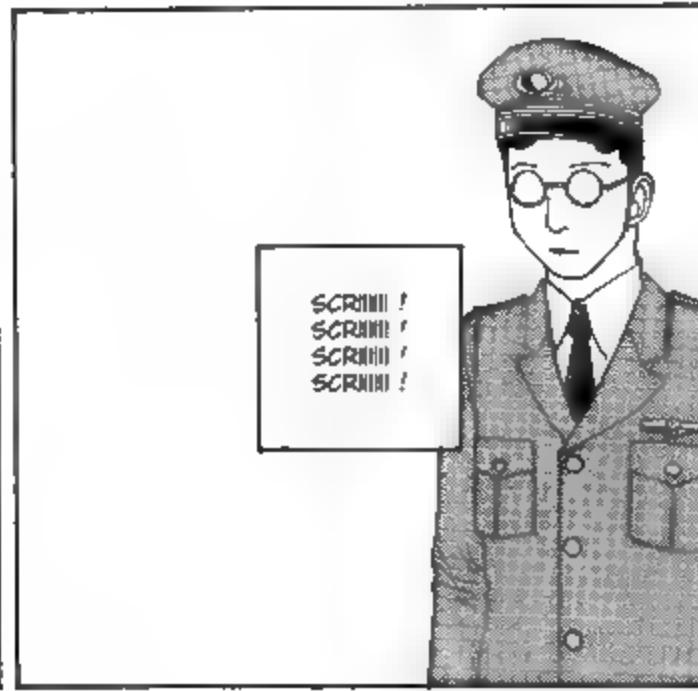
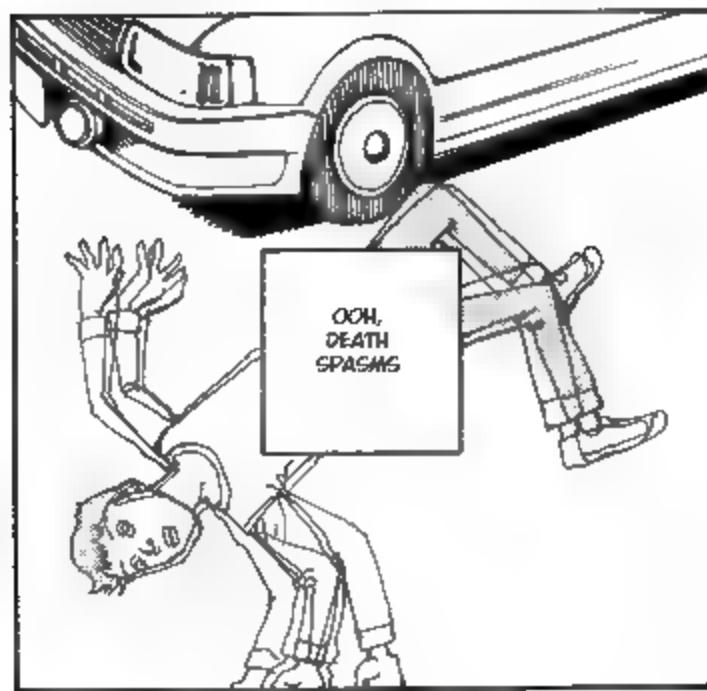
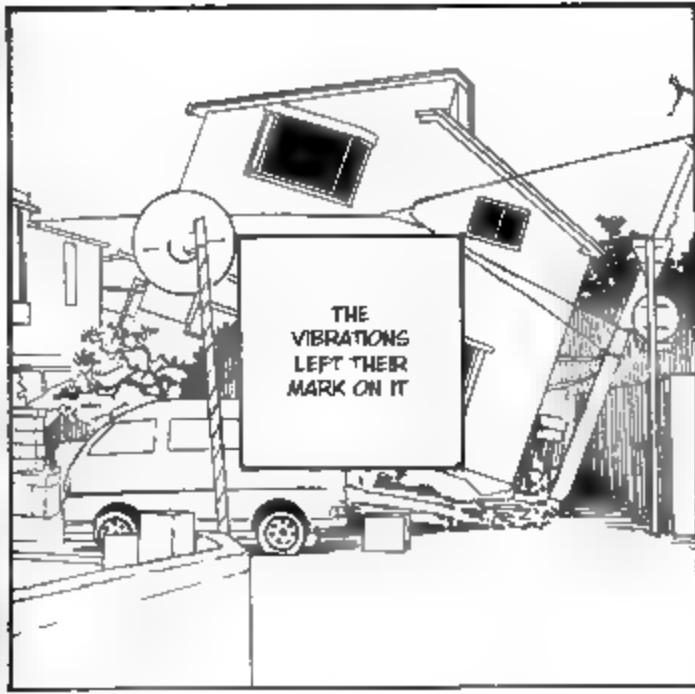


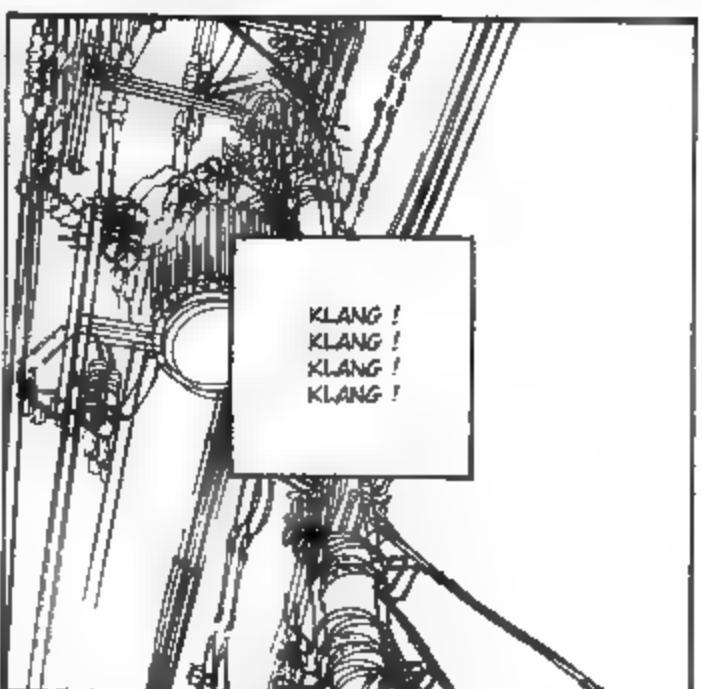
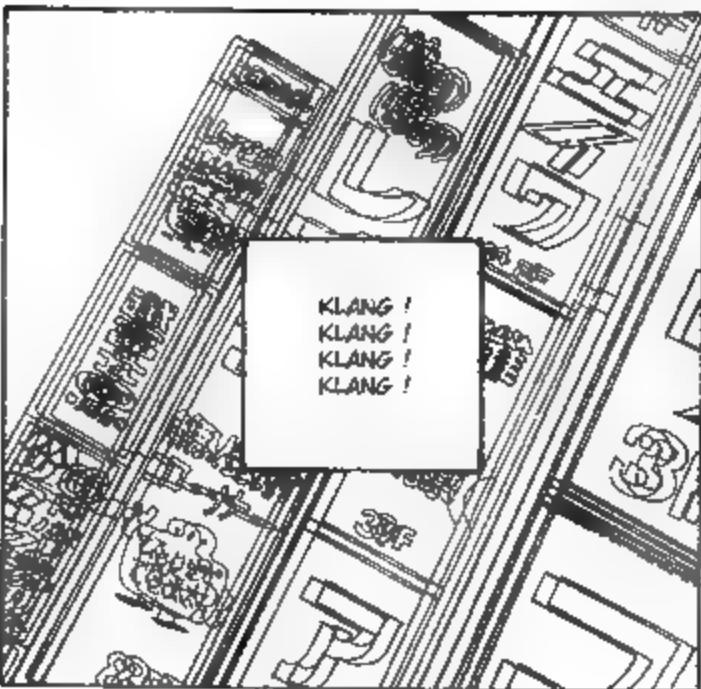
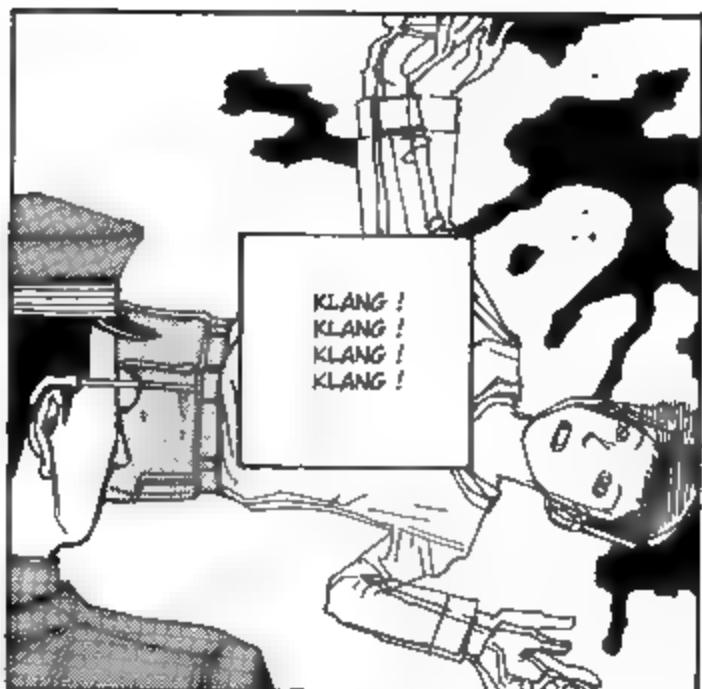
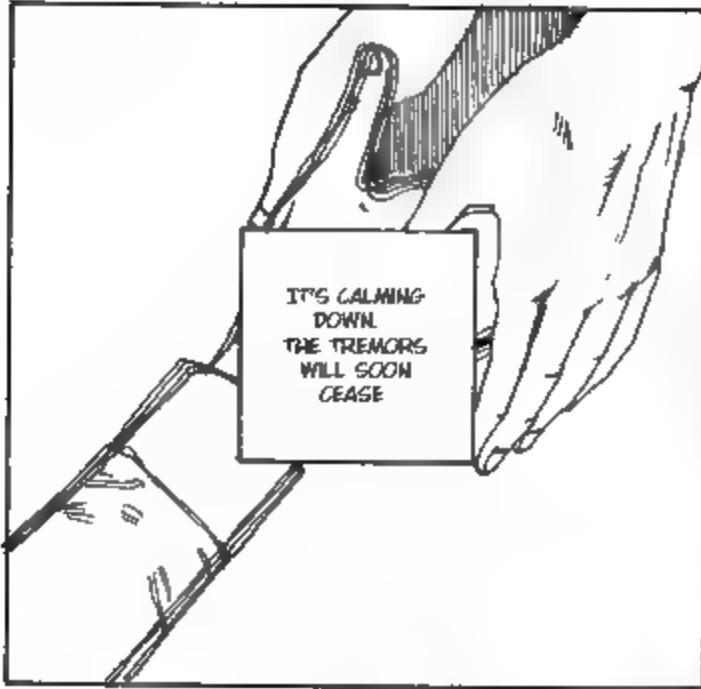
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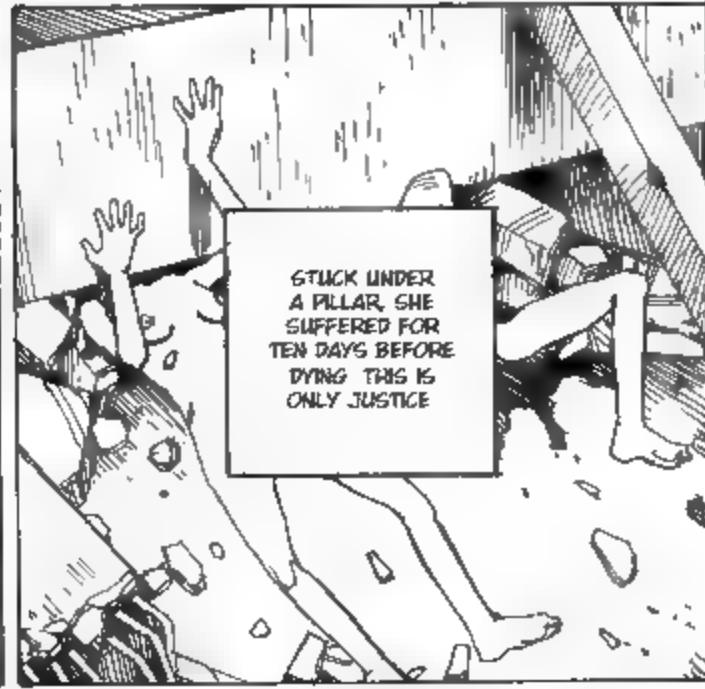
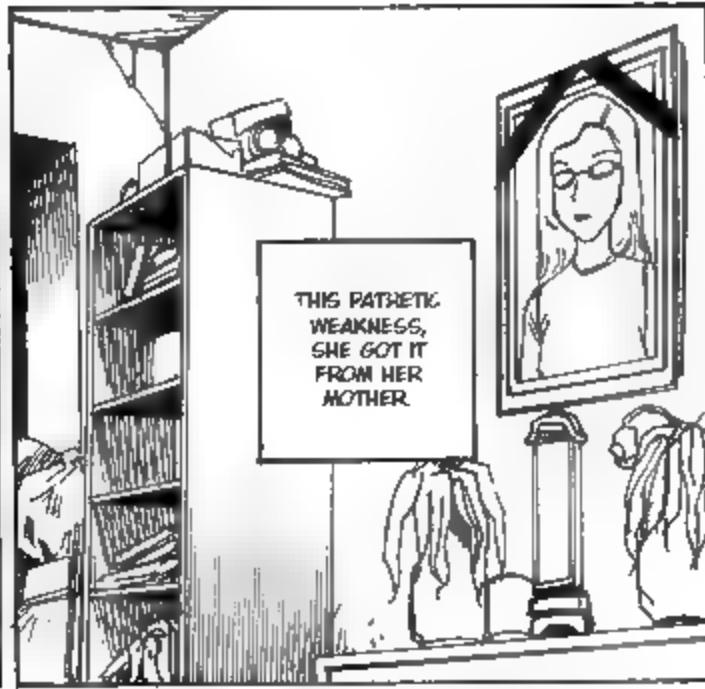


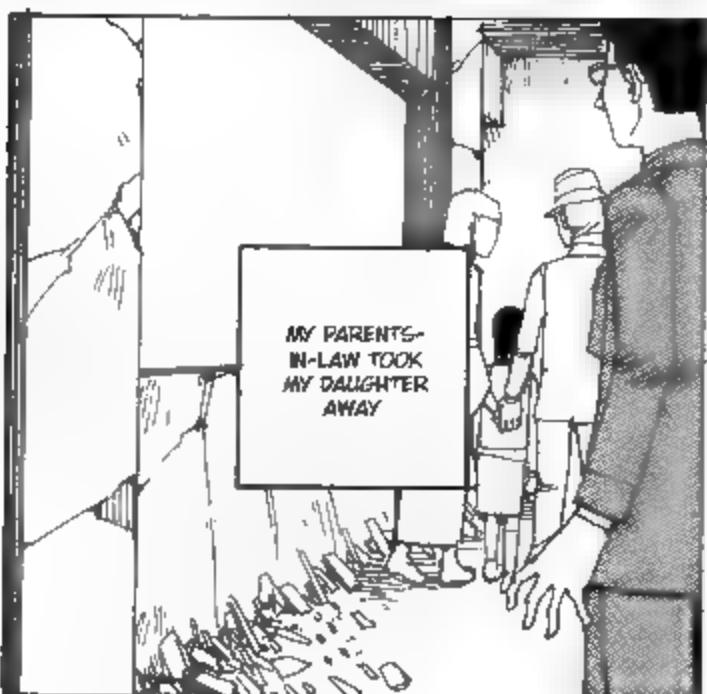
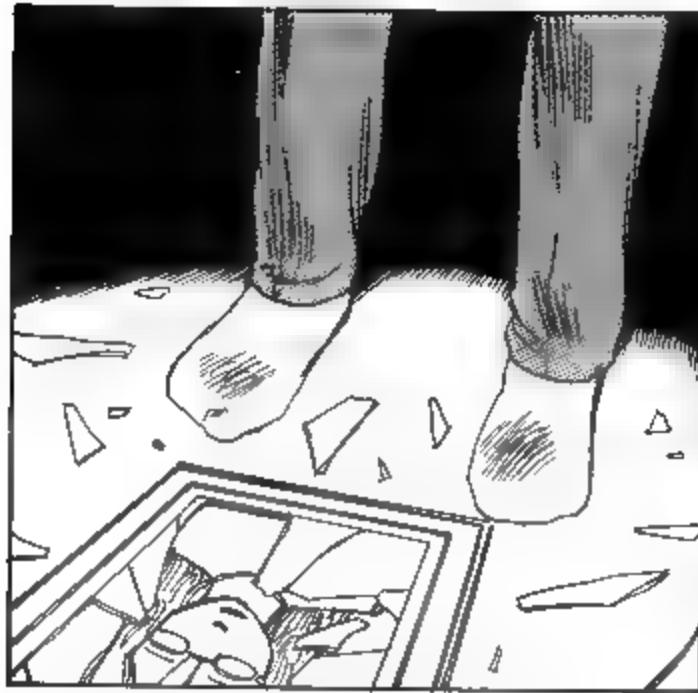
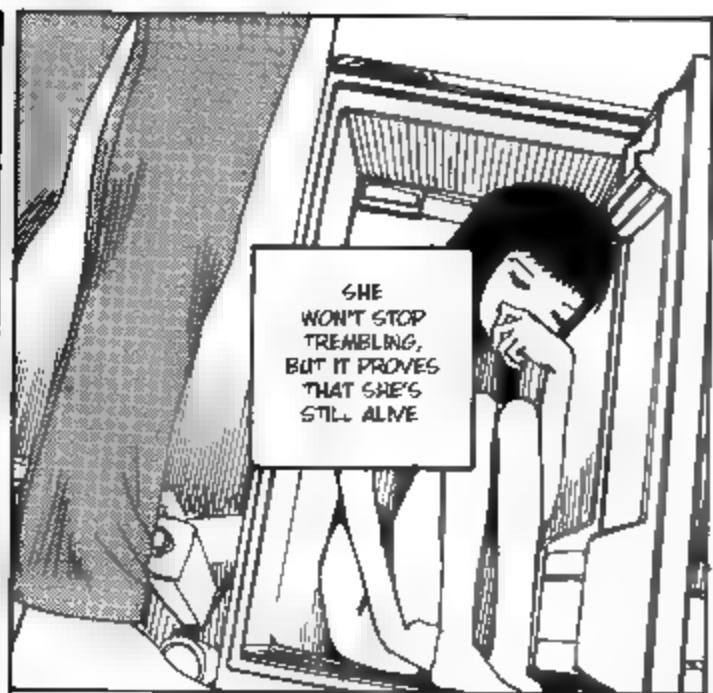
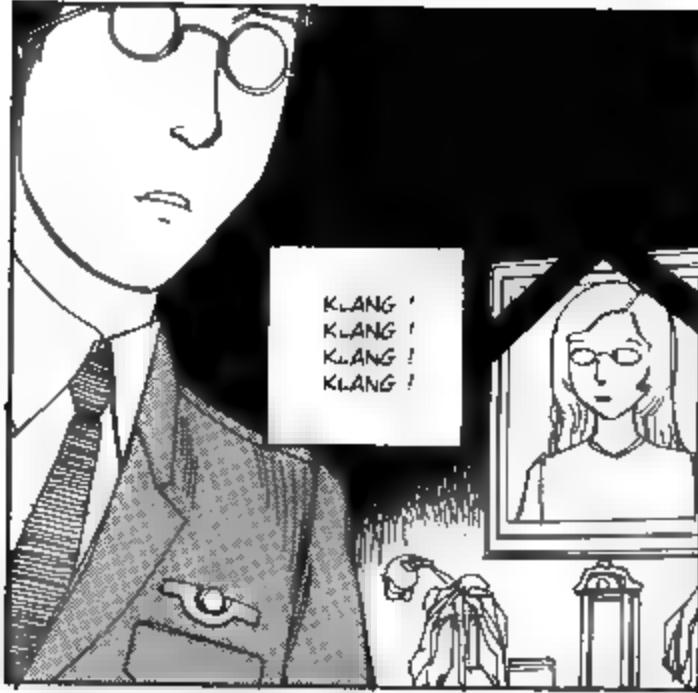


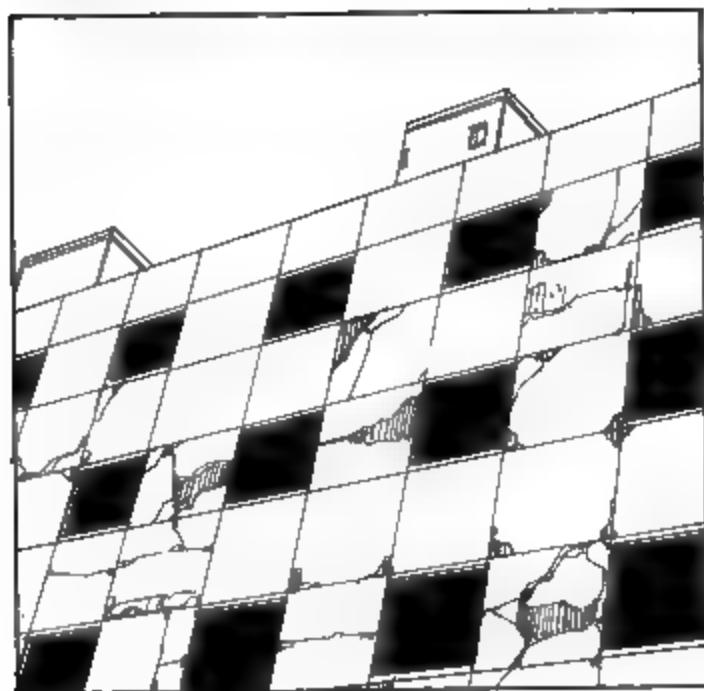


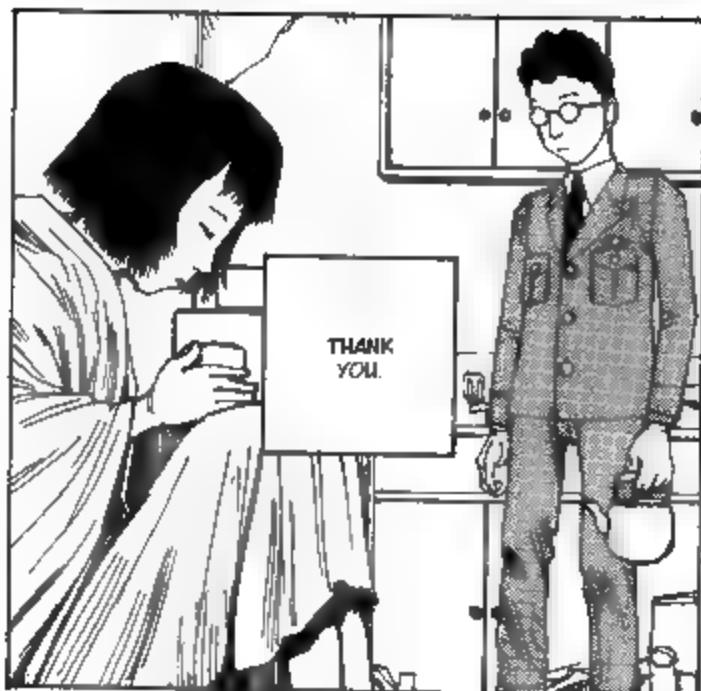


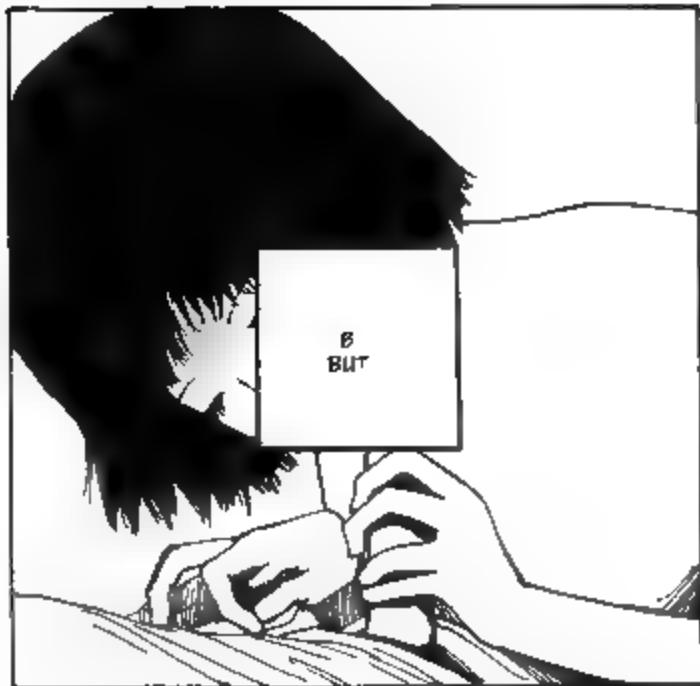


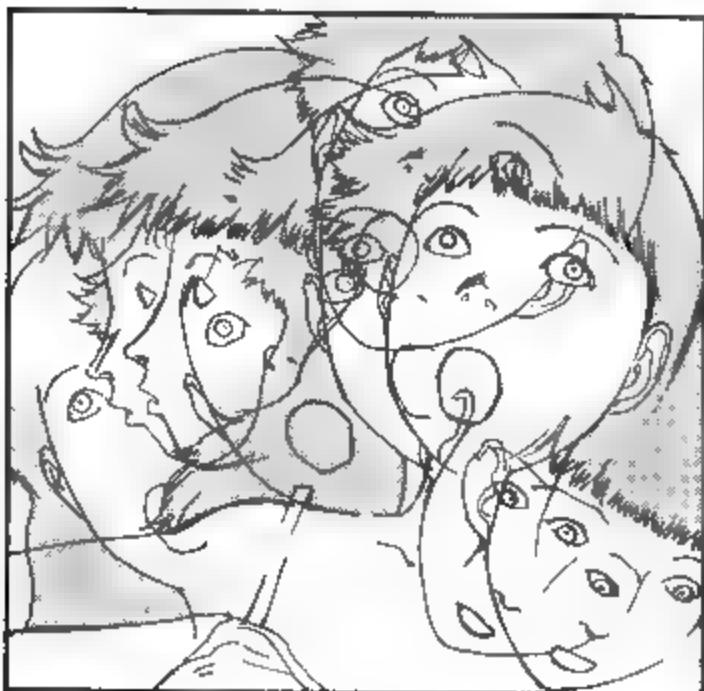
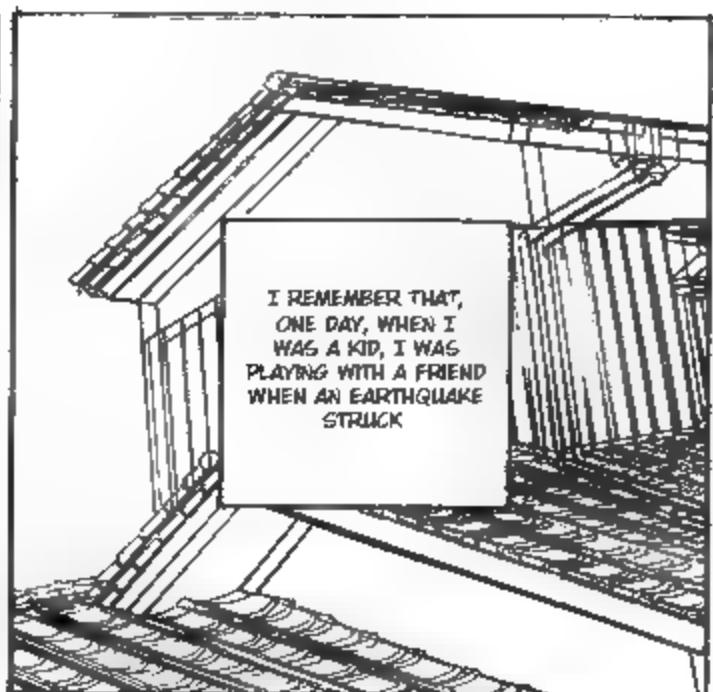


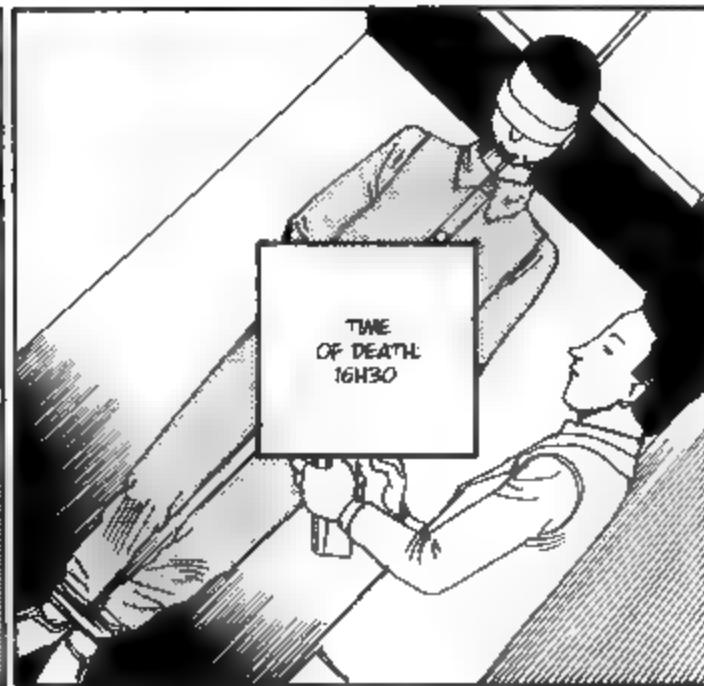
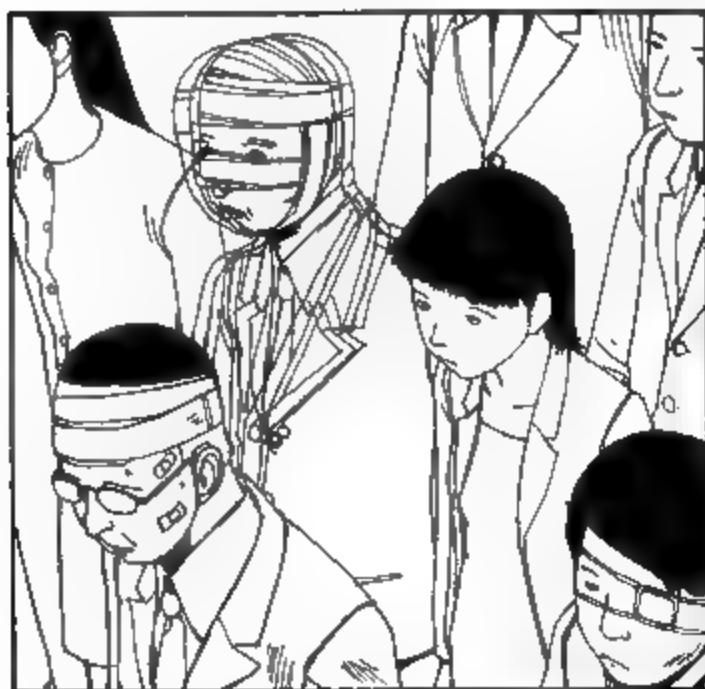
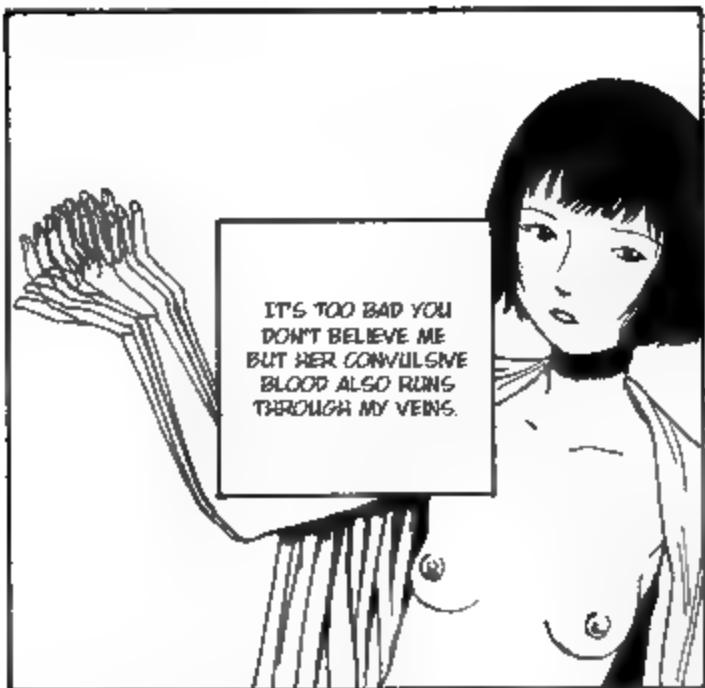


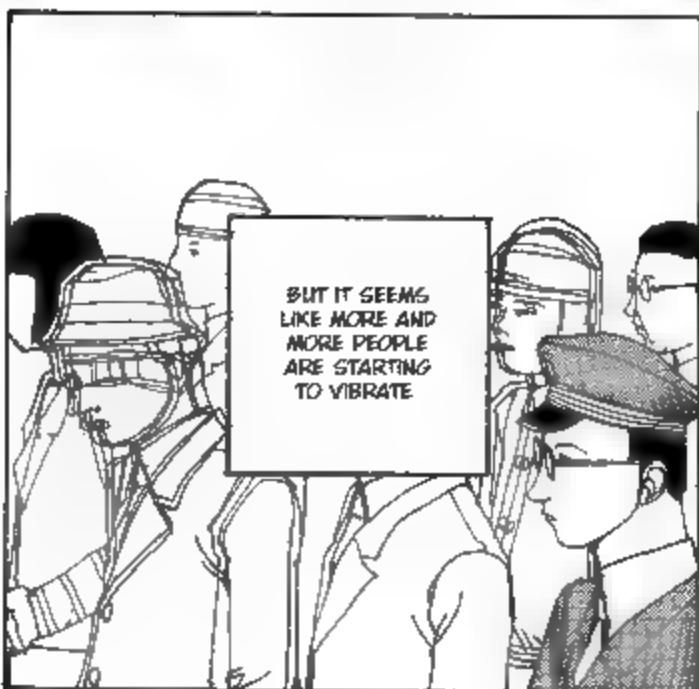
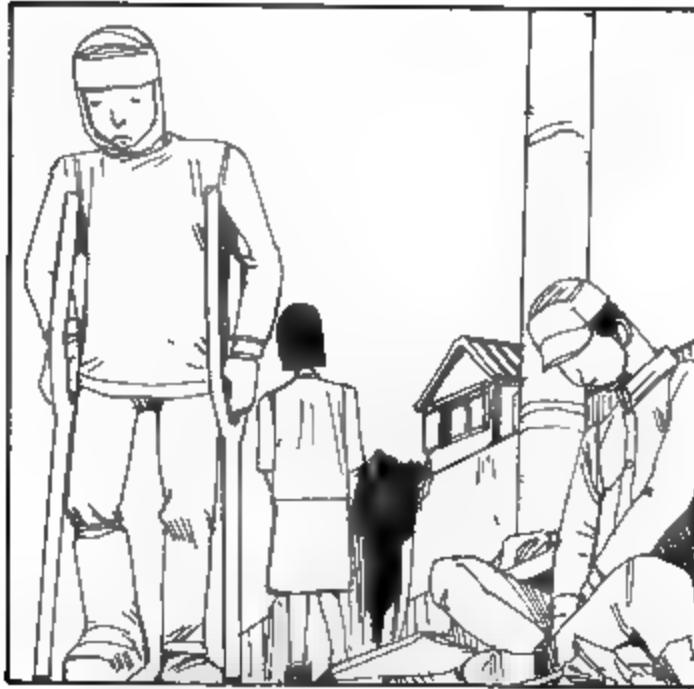


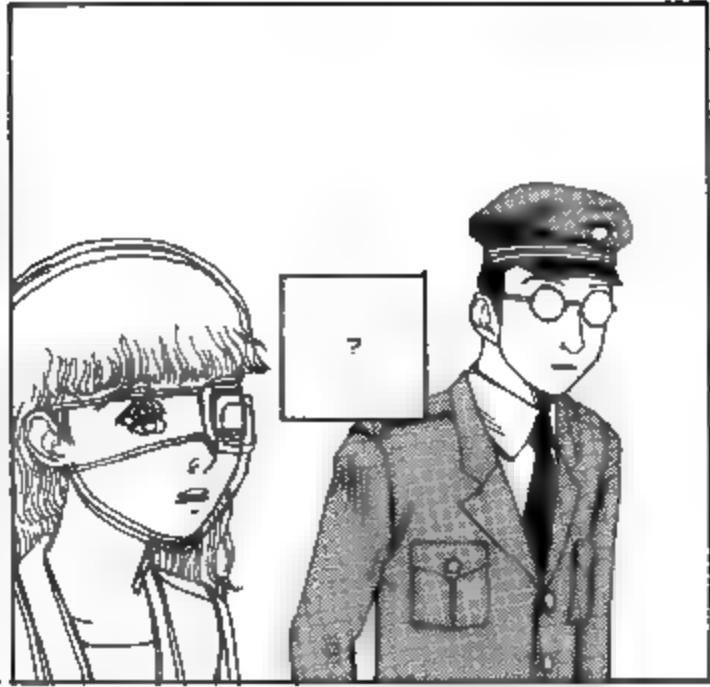
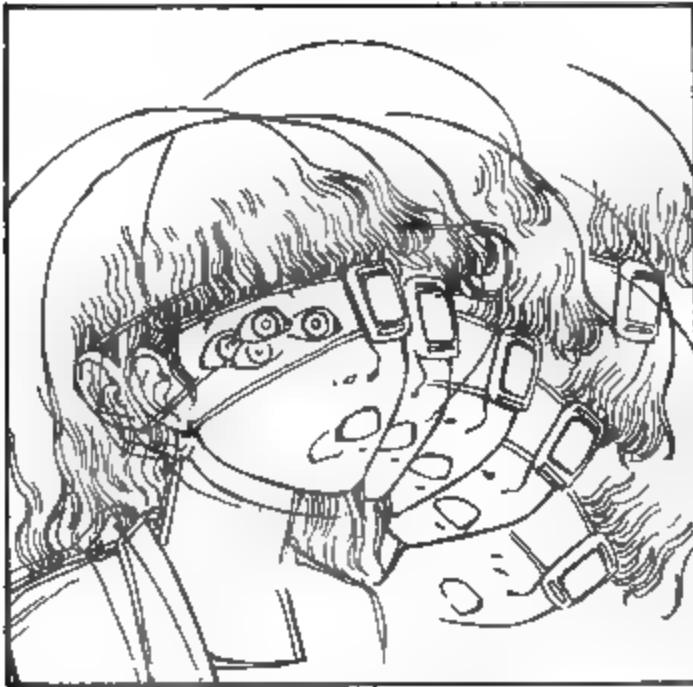


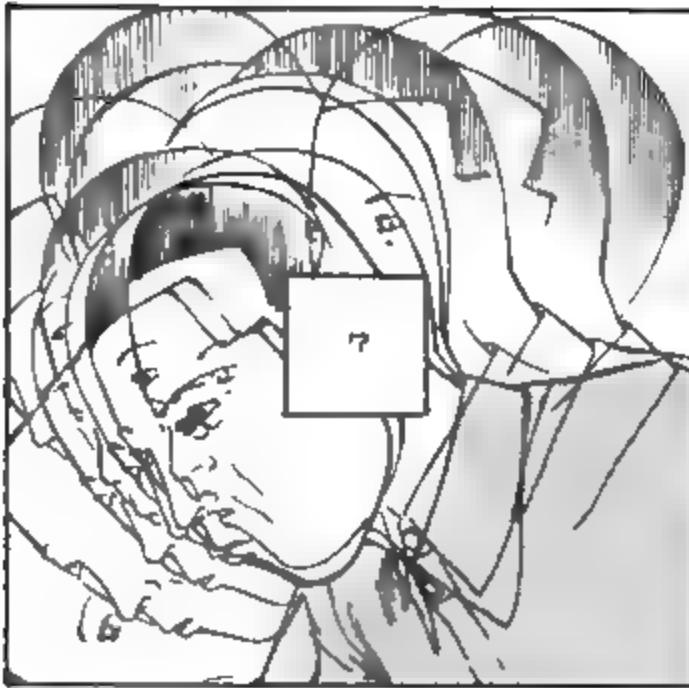


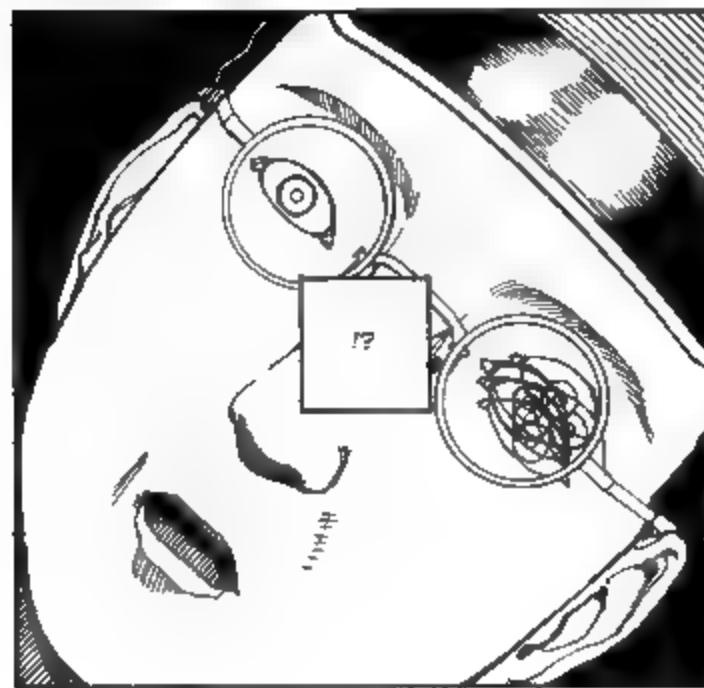






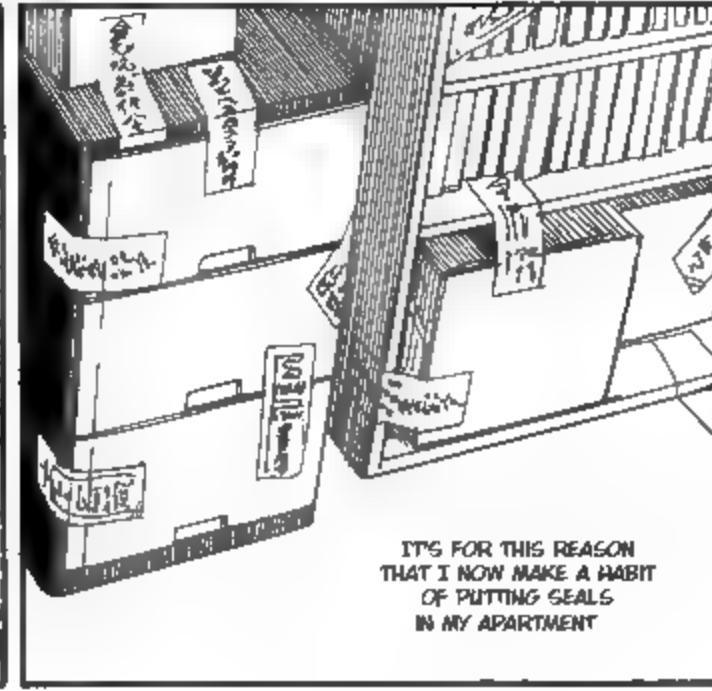
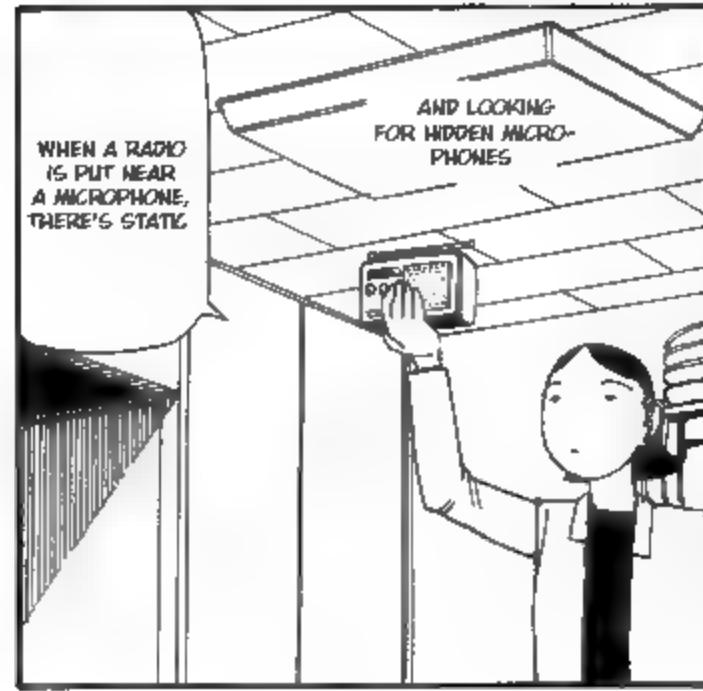
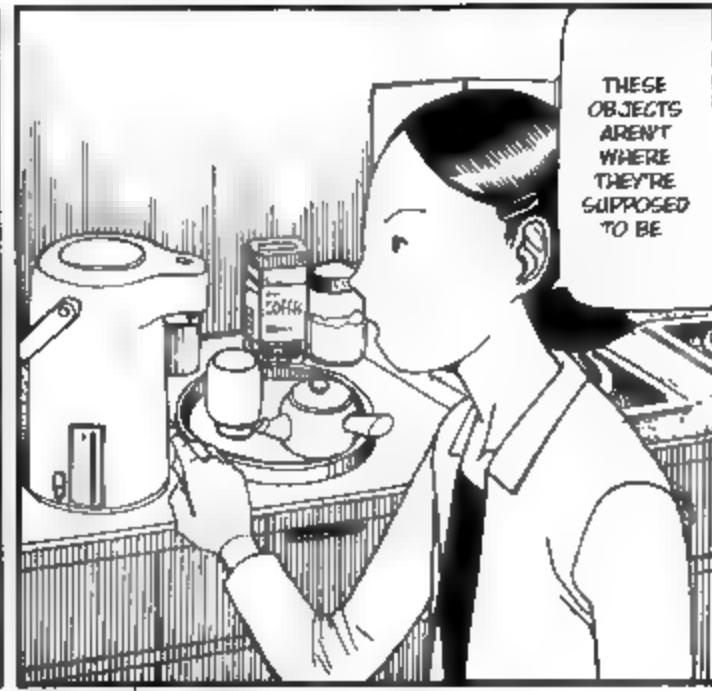
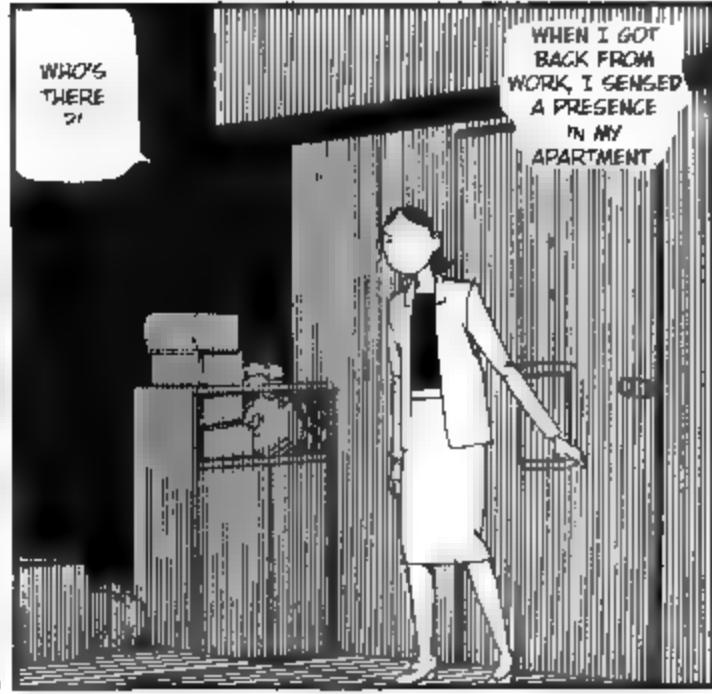
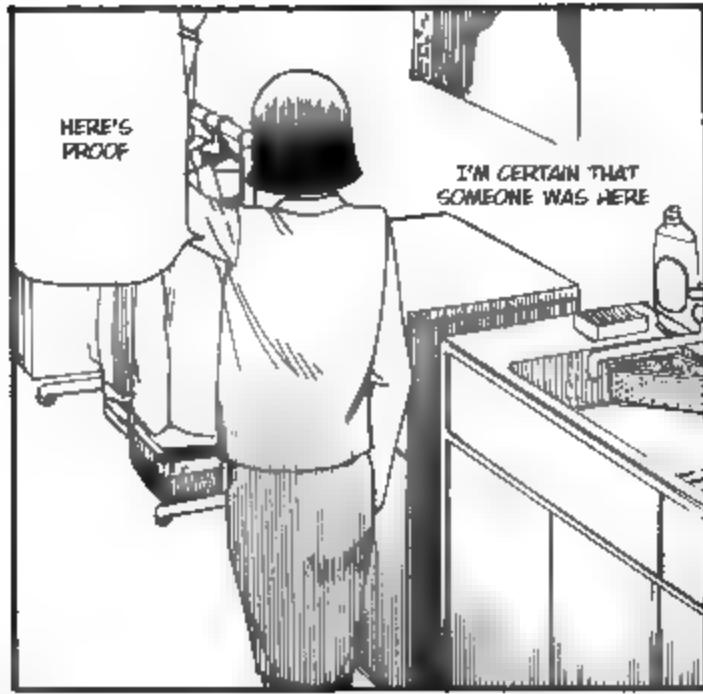


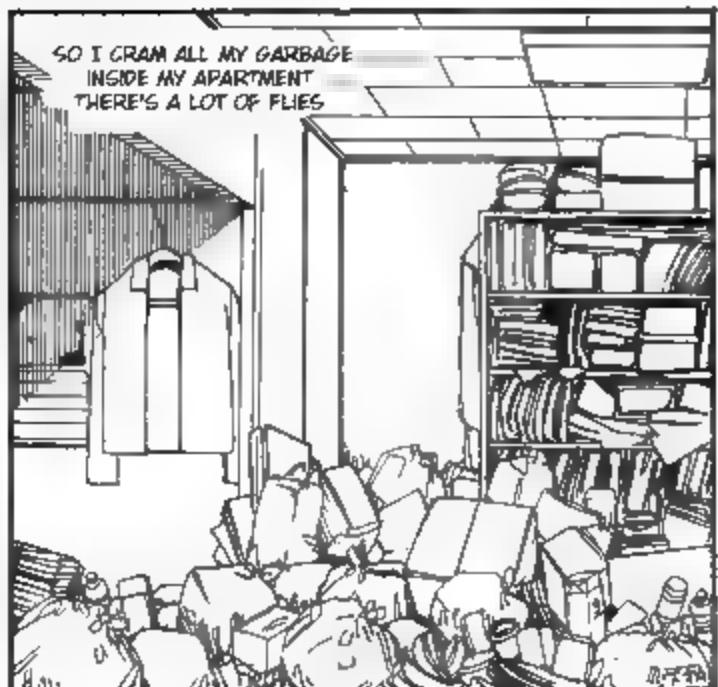
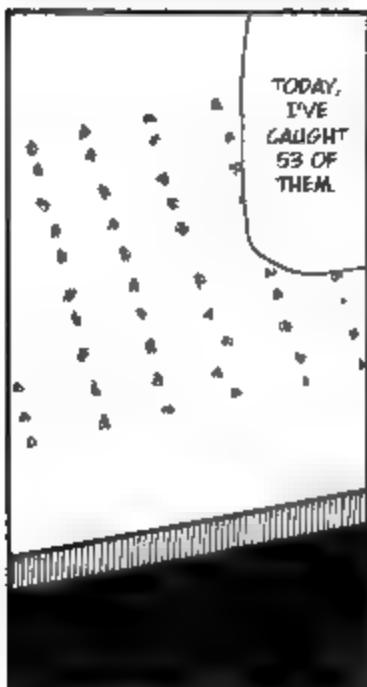


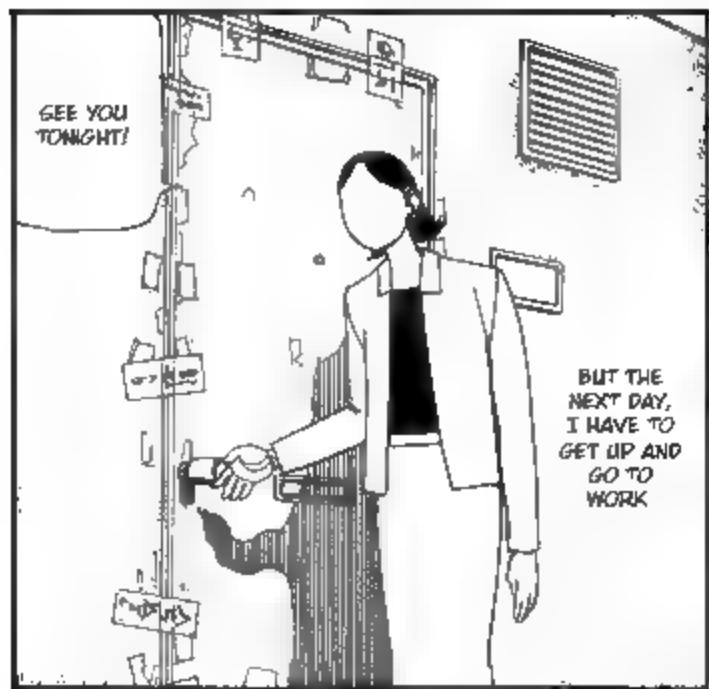
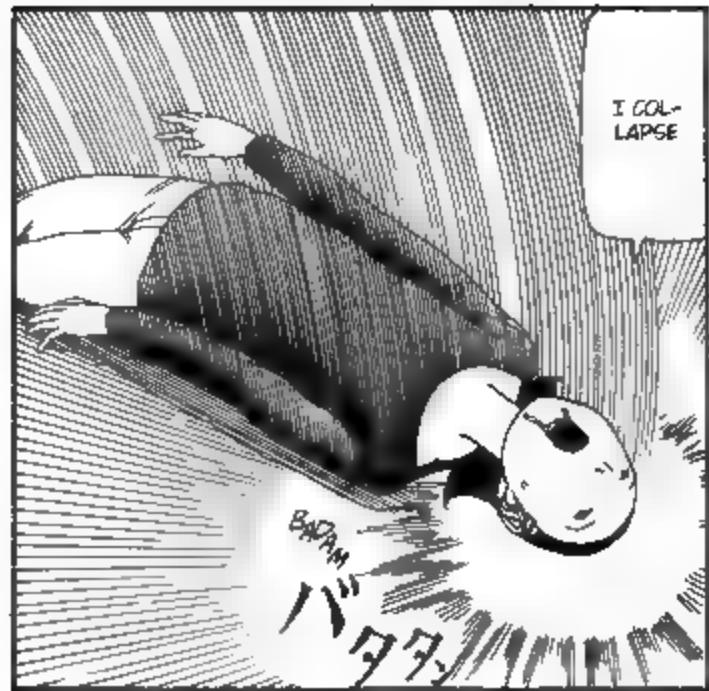


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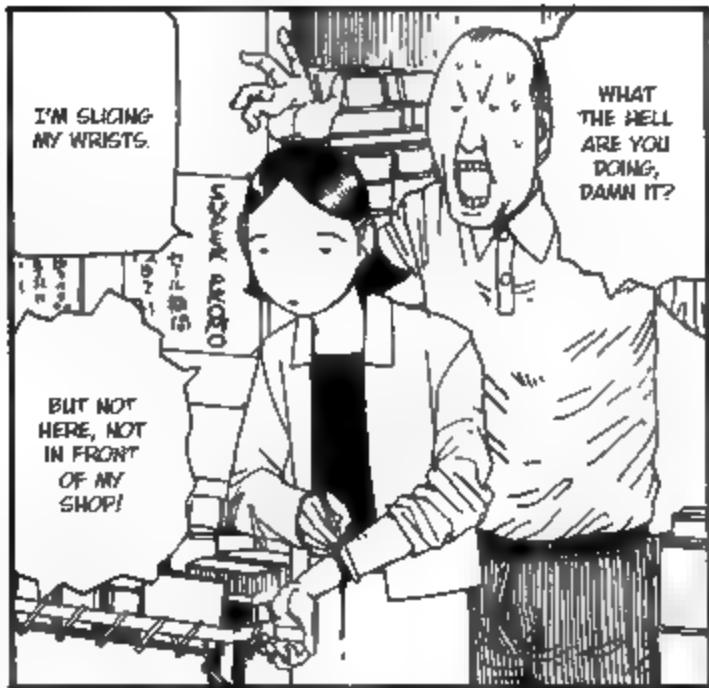




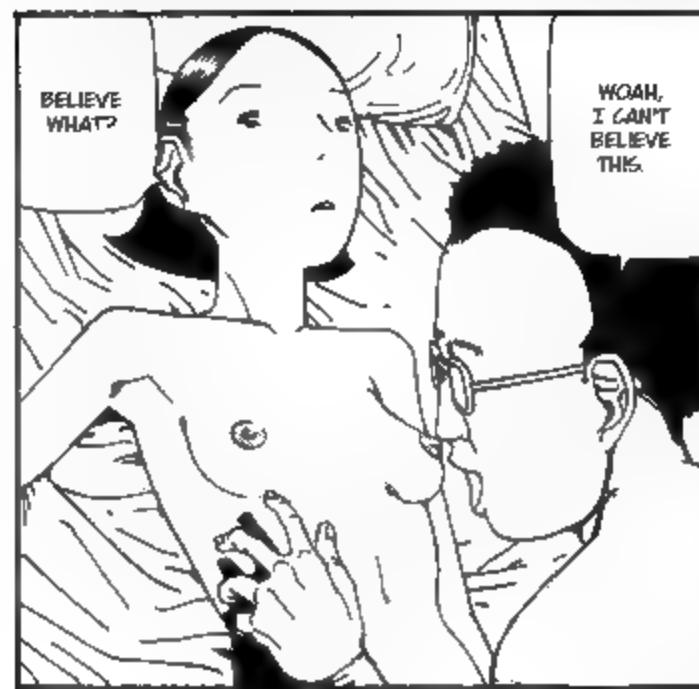


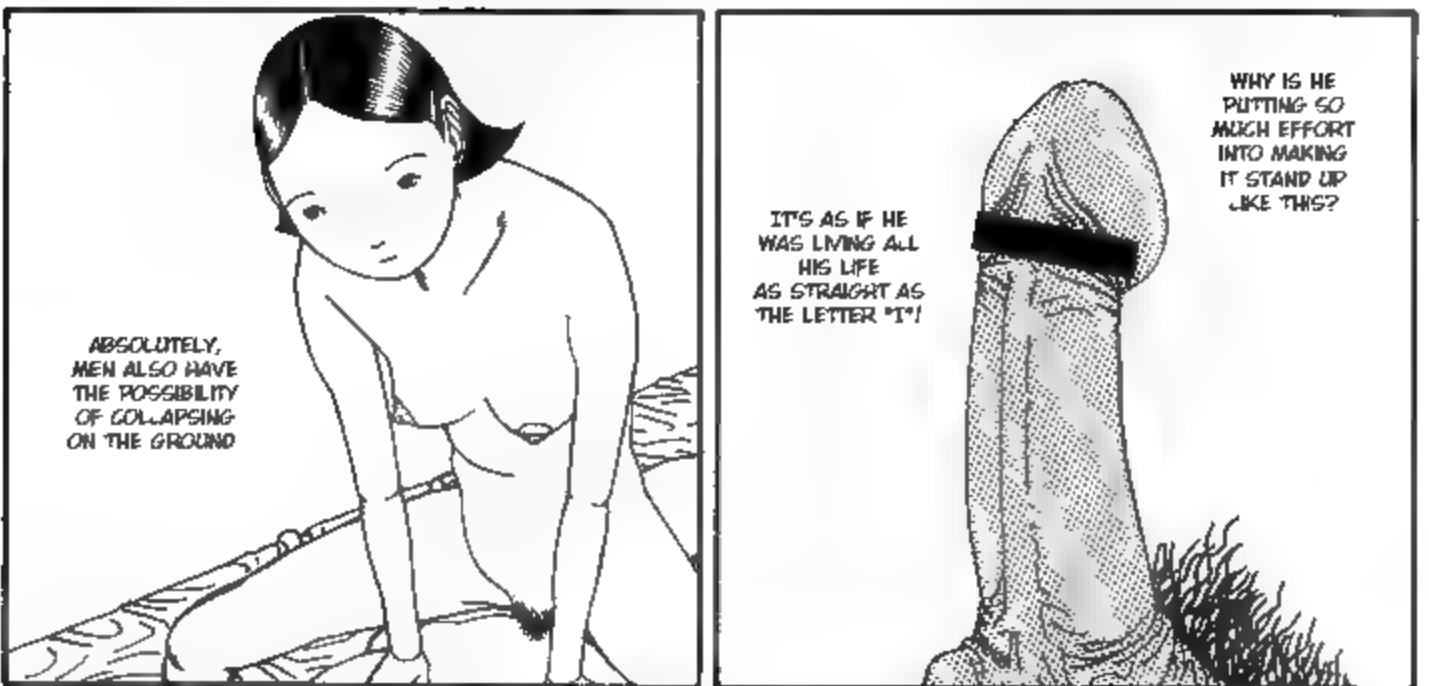
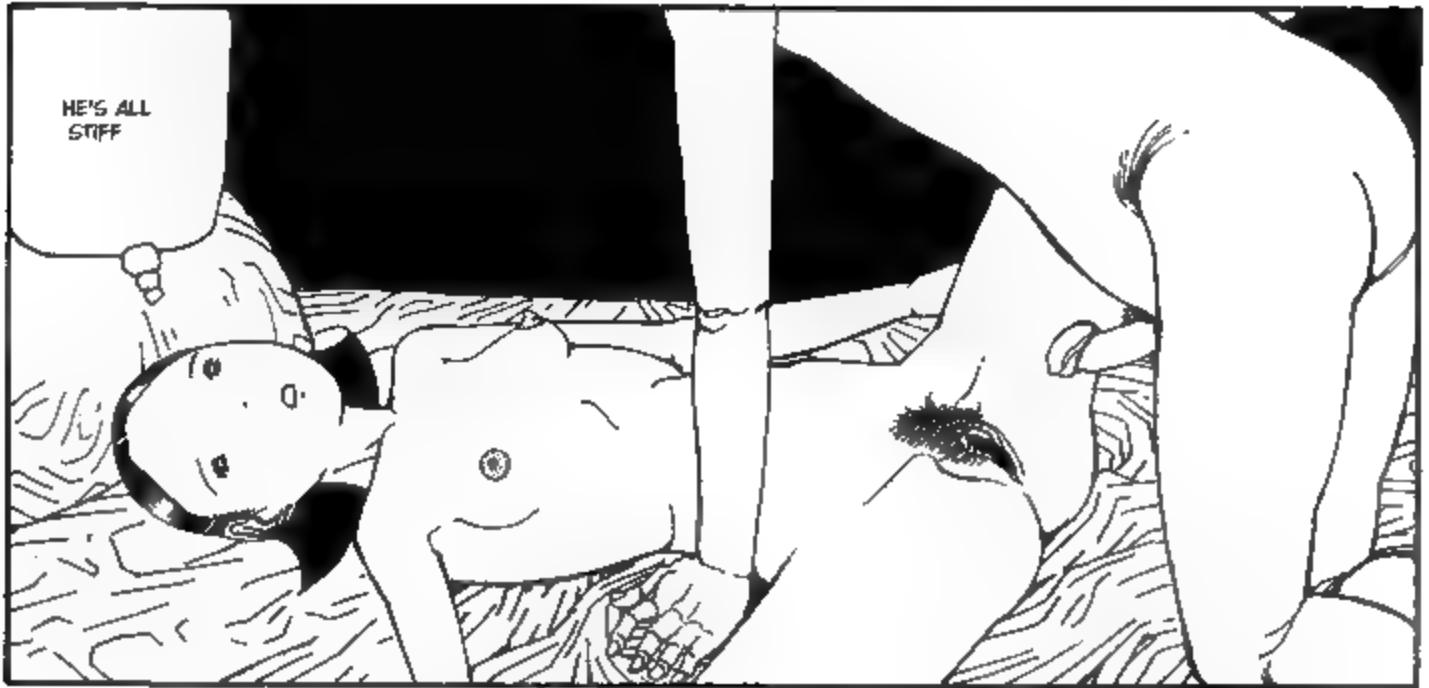


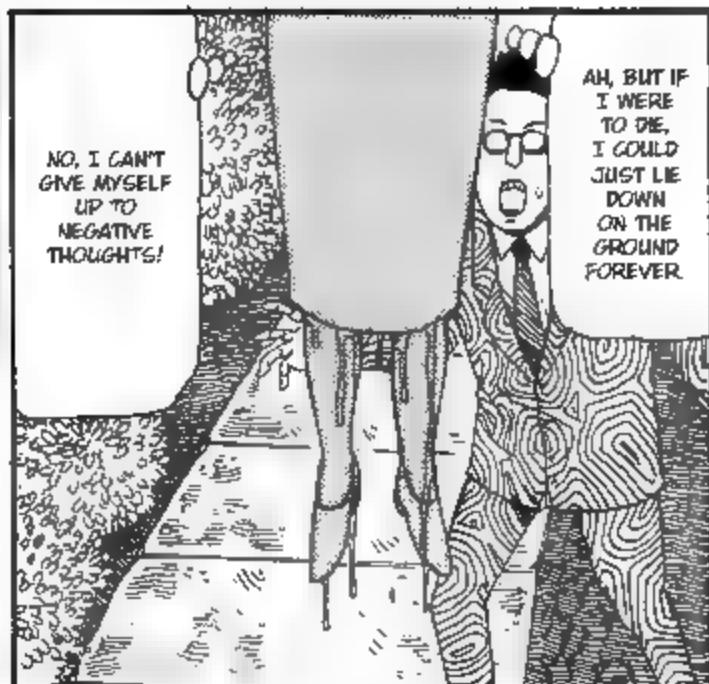


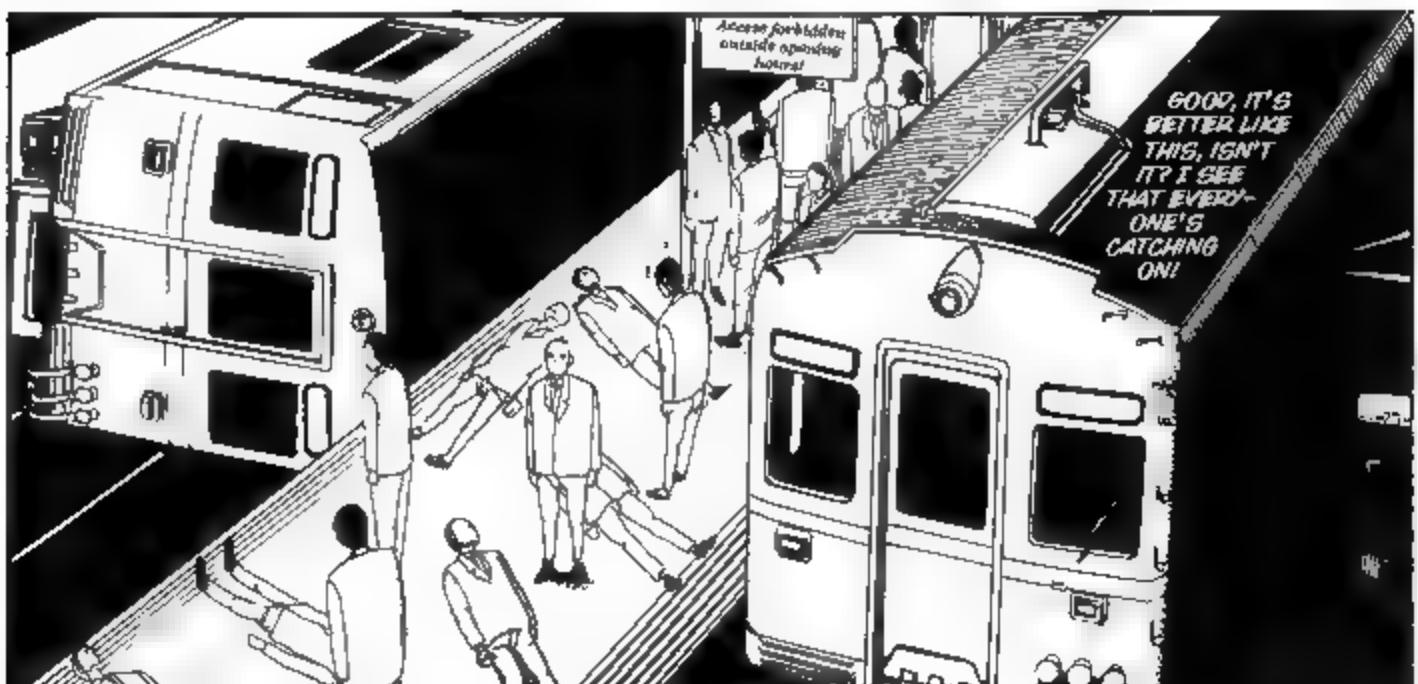
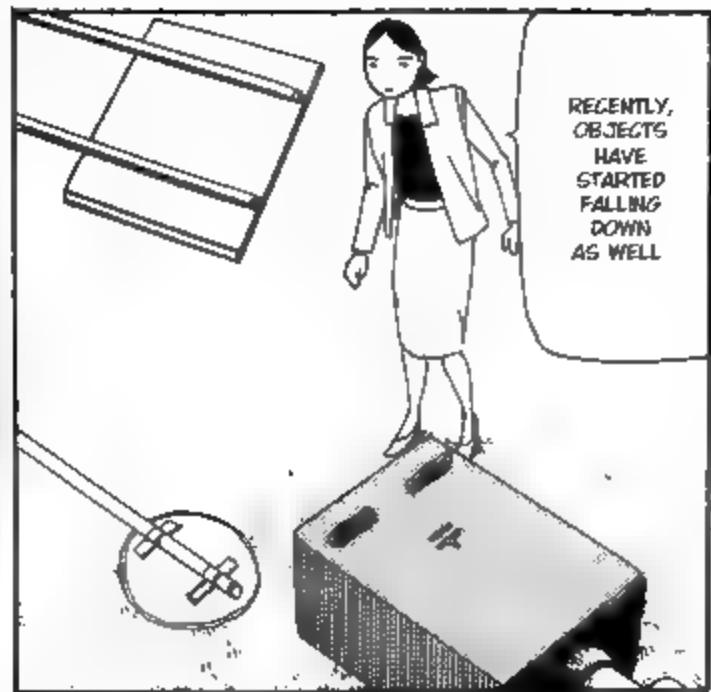
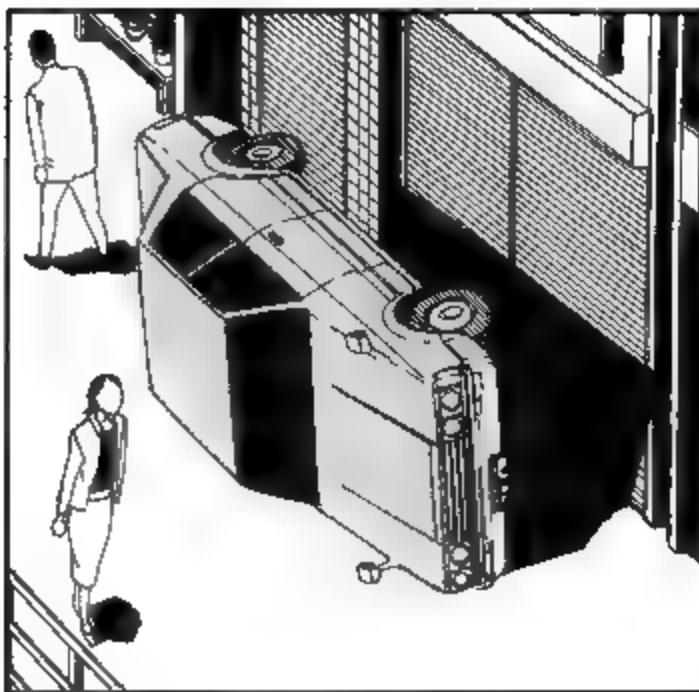


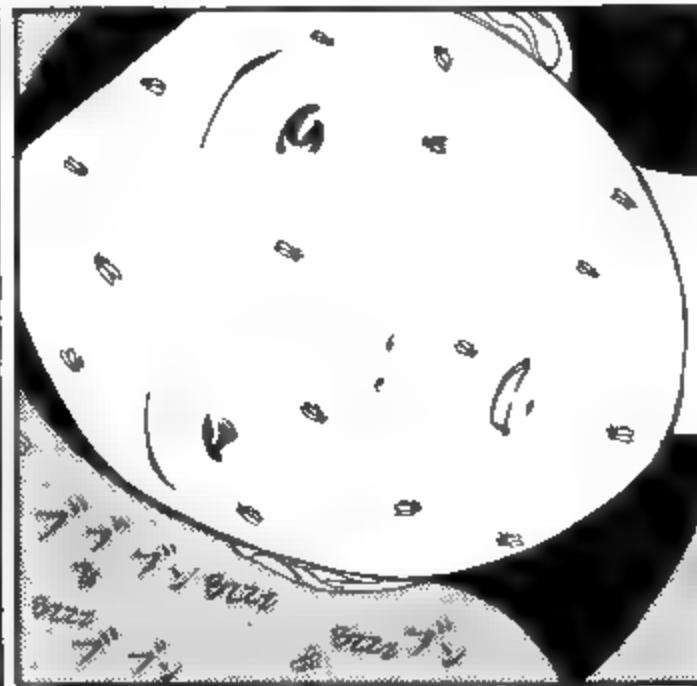
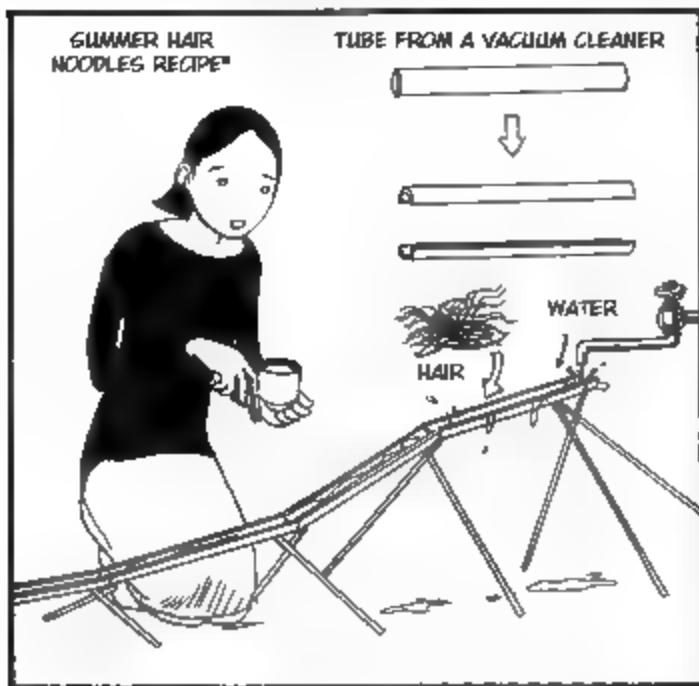
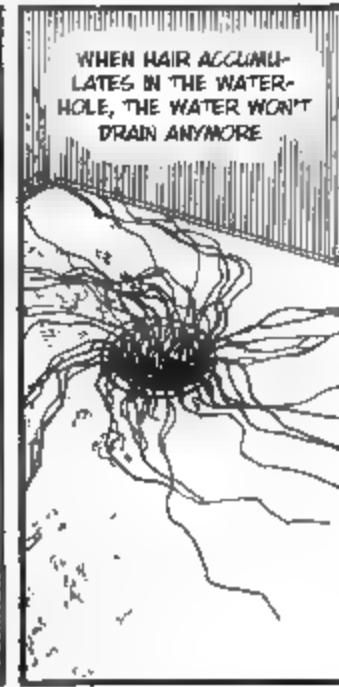
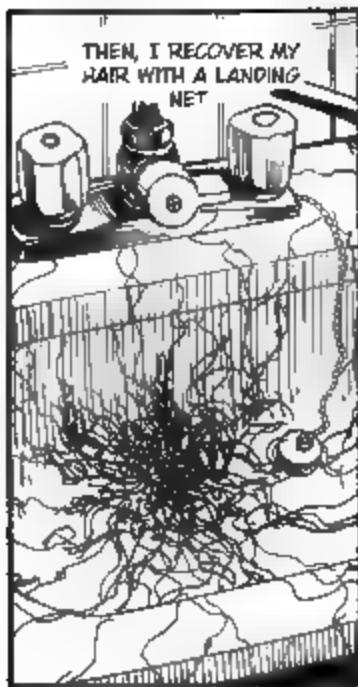
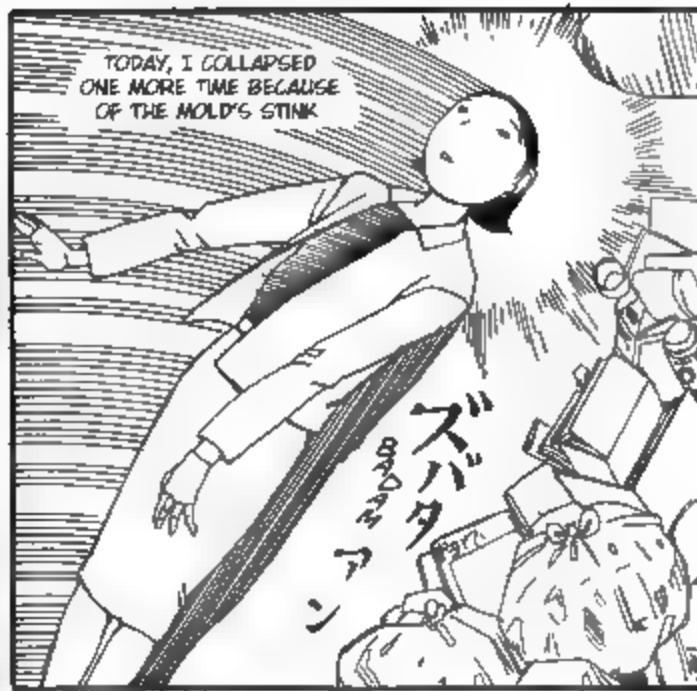
*APPROXIMATELY 450 EUROS

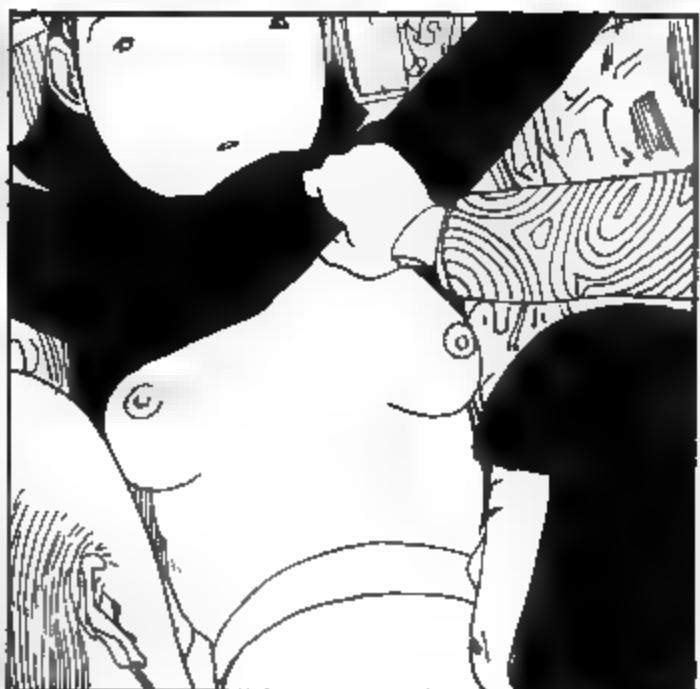
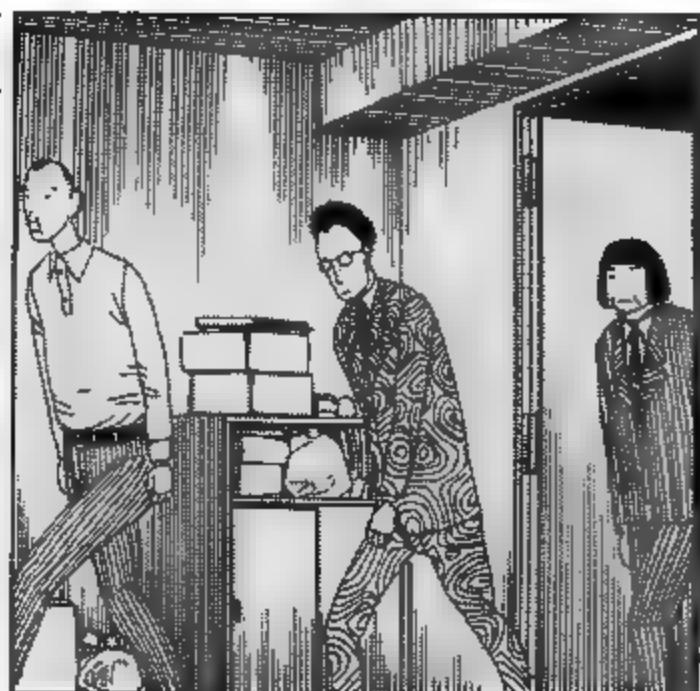
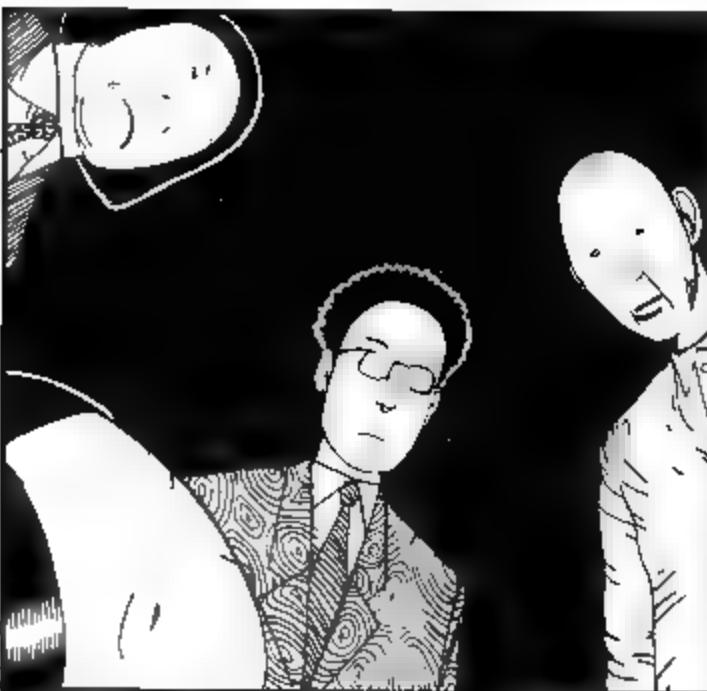
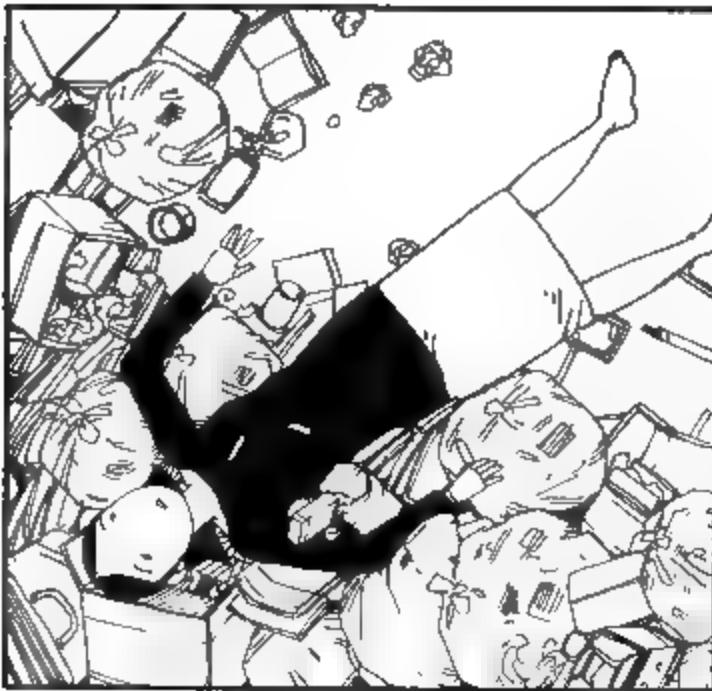






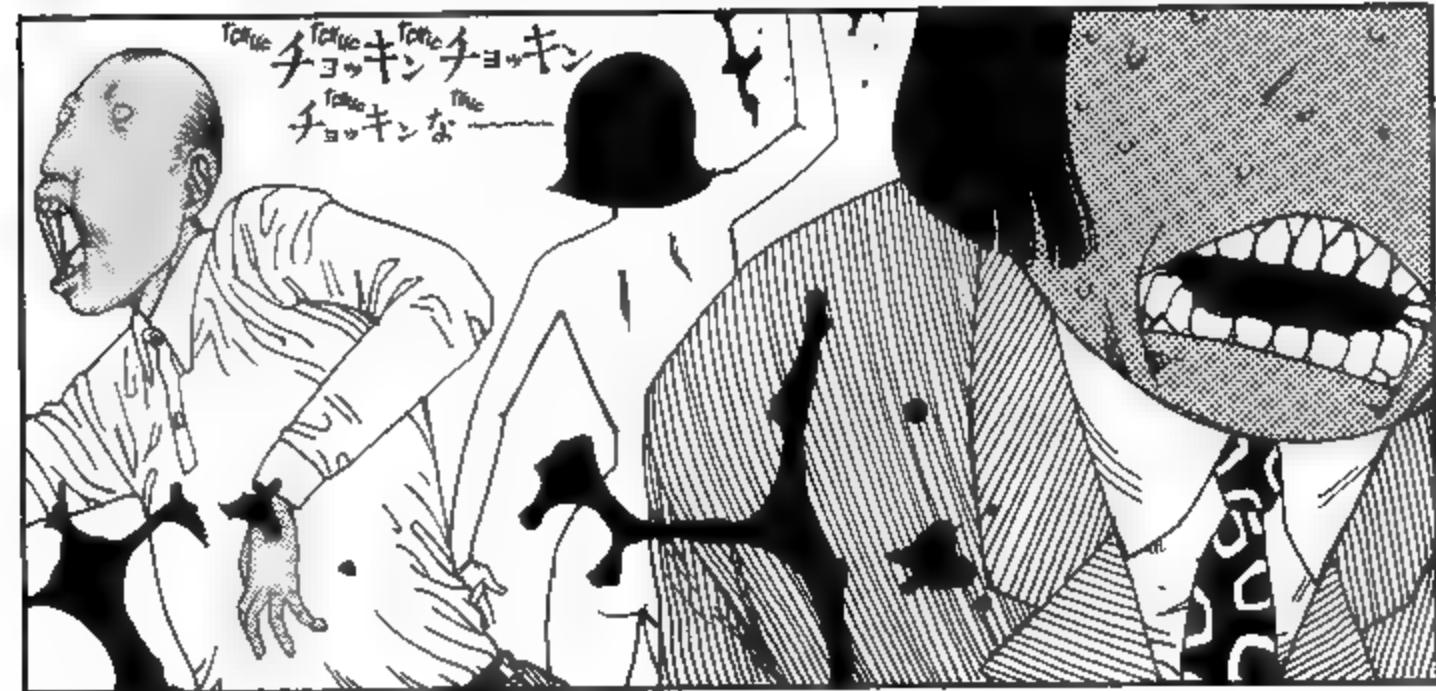
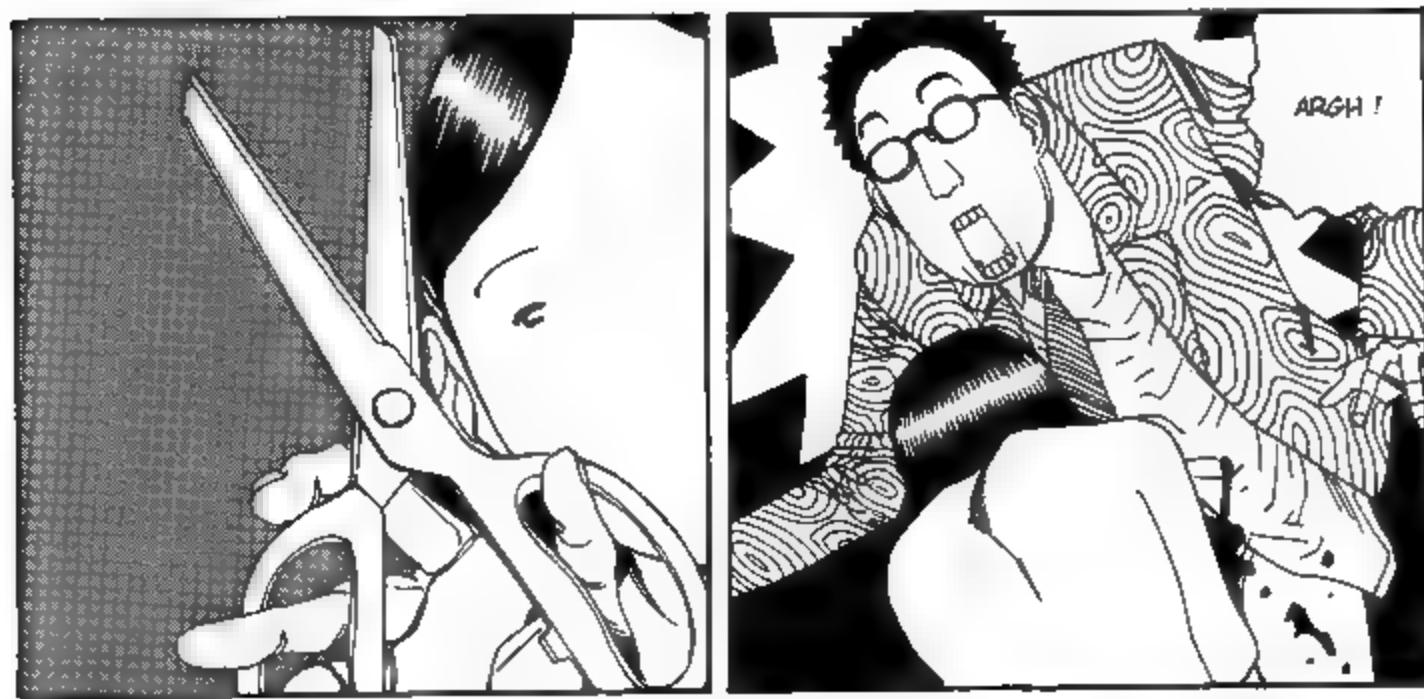
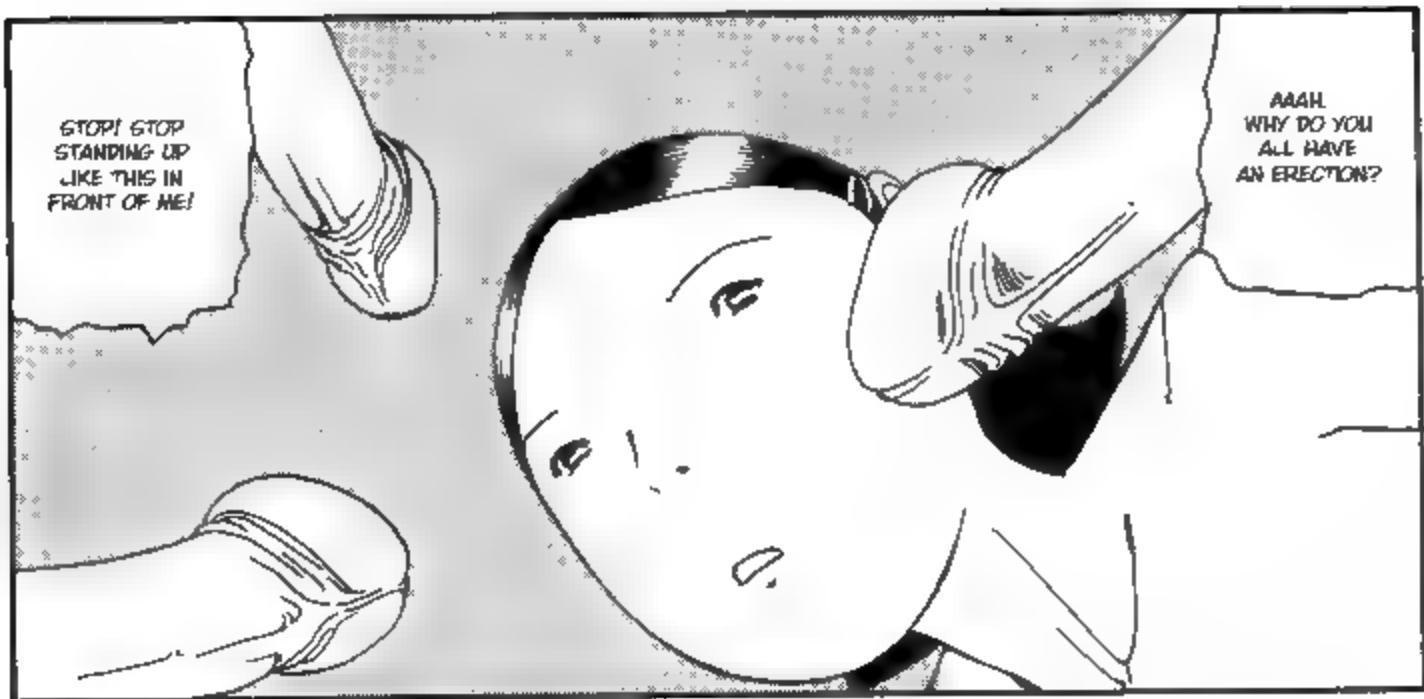


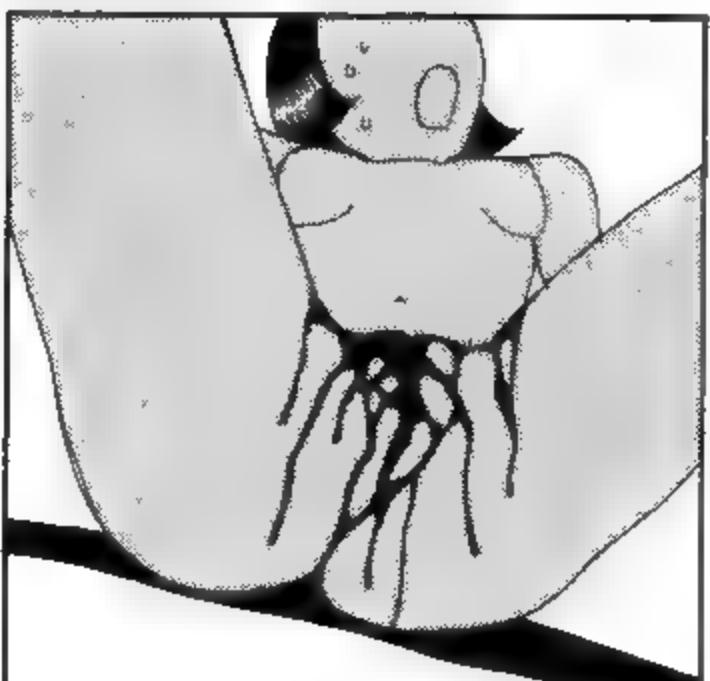
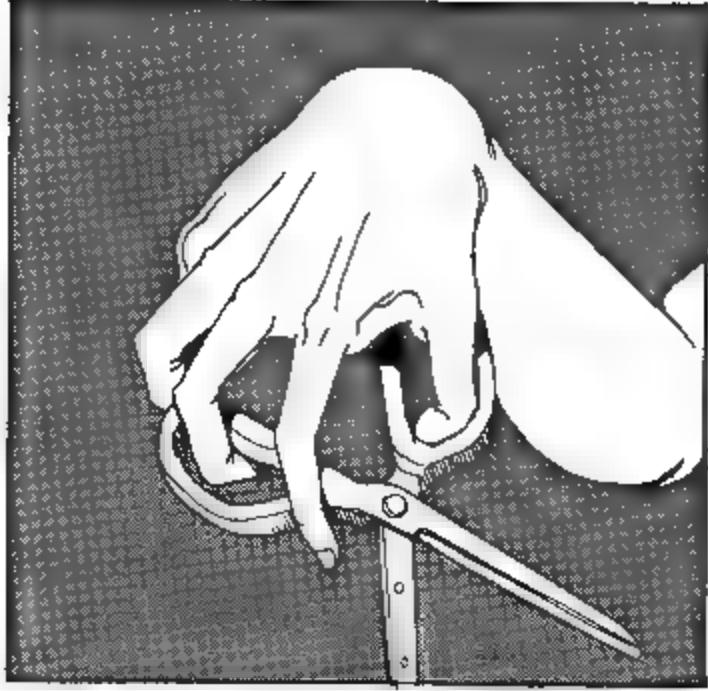


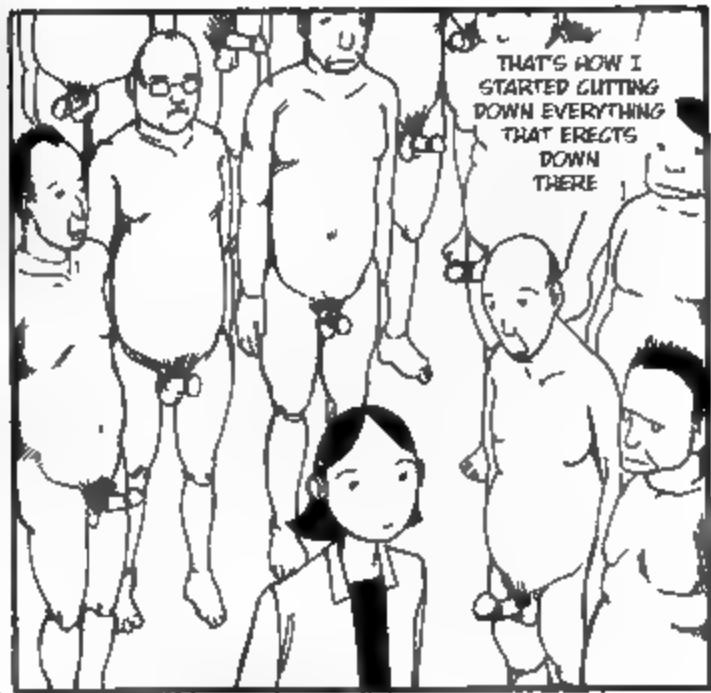
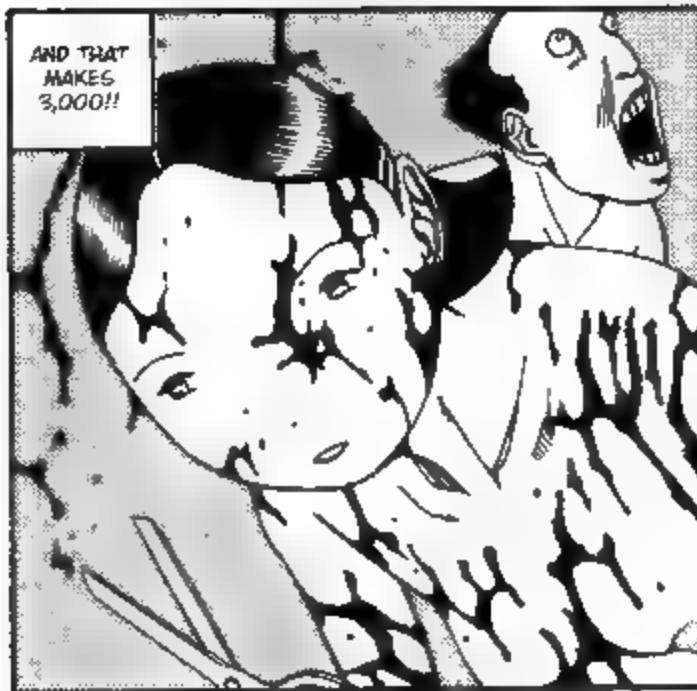




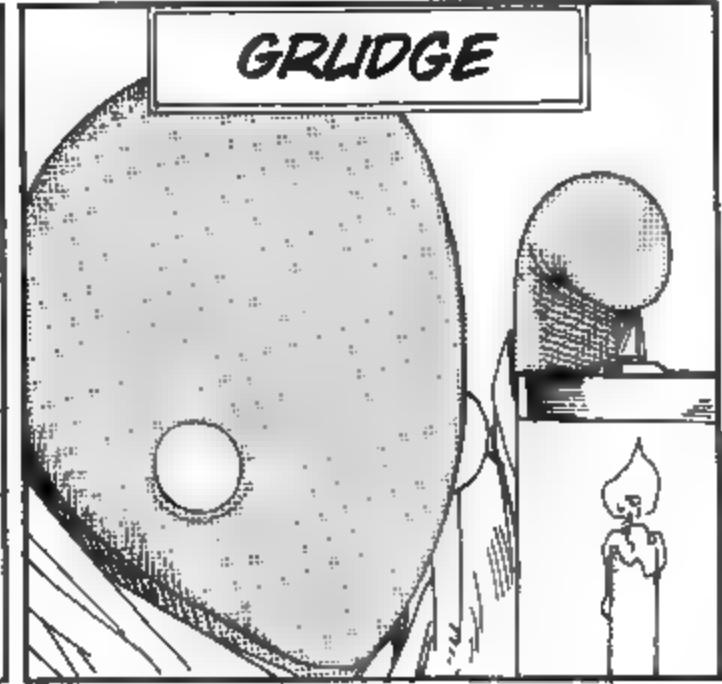
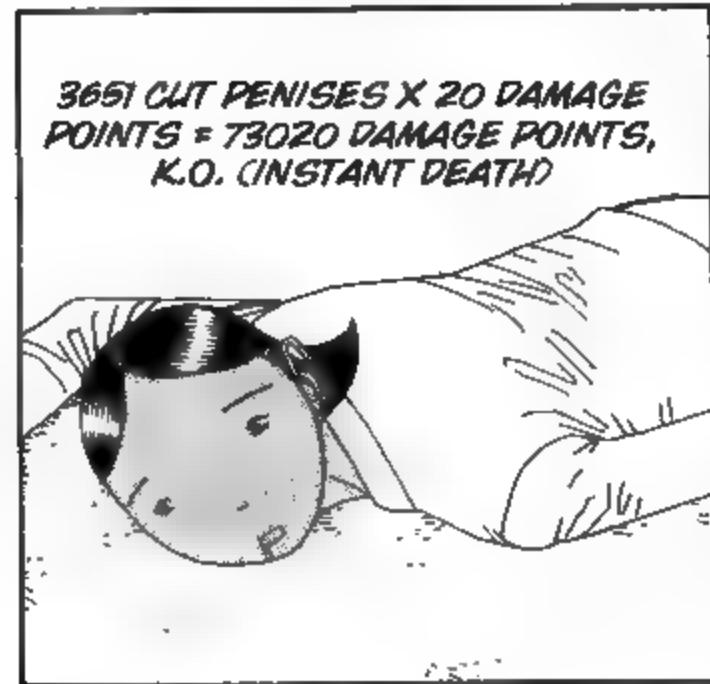








*TOMBERRY, A MONSTER FROM FINAL FANTASY. HIS ATTACK 'GRUDGE' INFECTS DAMAGE PROPORTINAL TO THE NUMBER OF ENEMIES THAT WERE KILLED BY THE PLAYER UP TO THIS POINT.



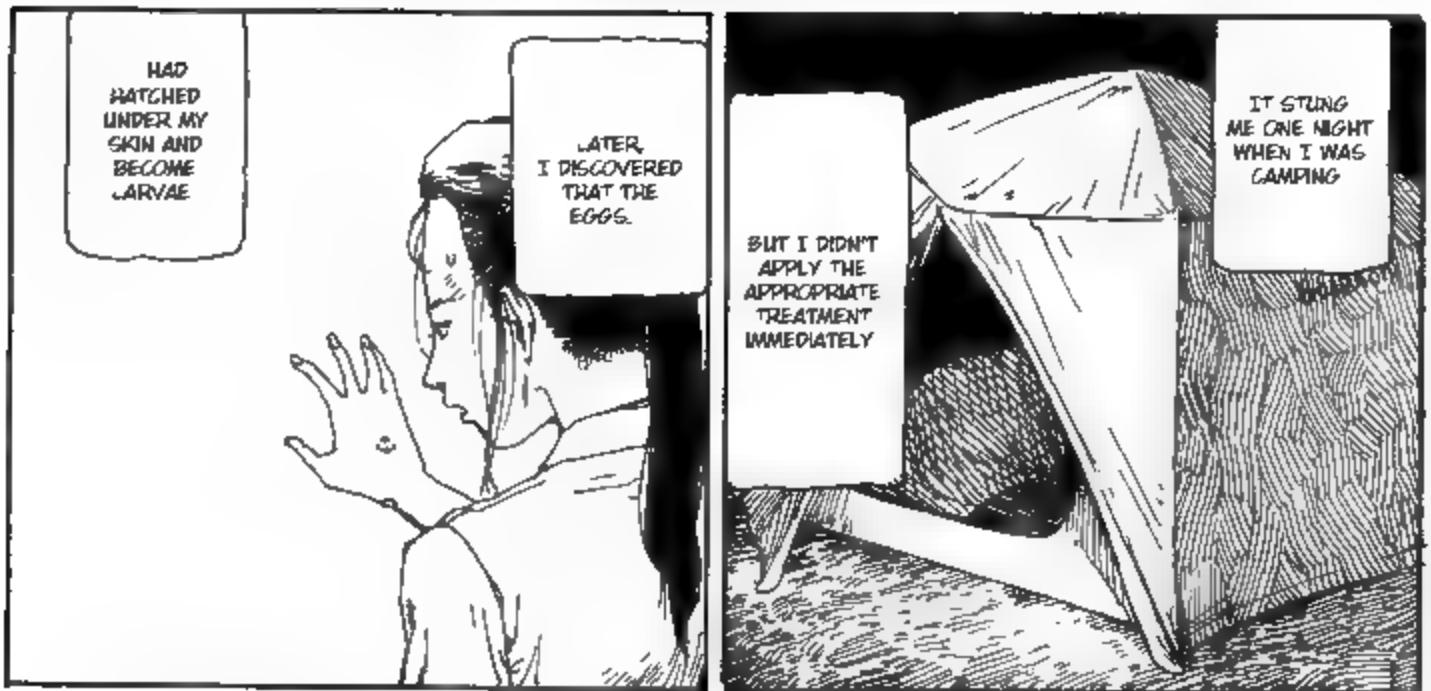
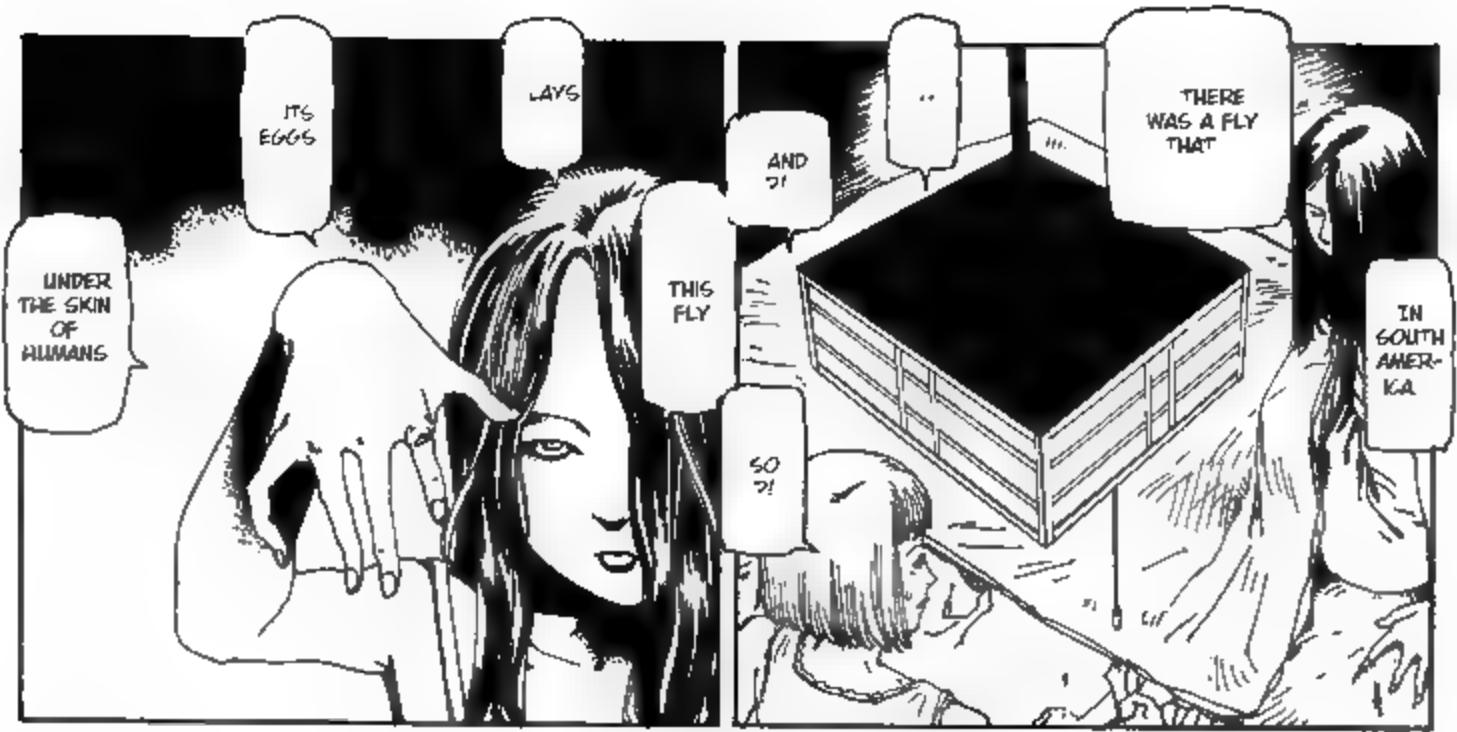
VORACIOUS ITCHES

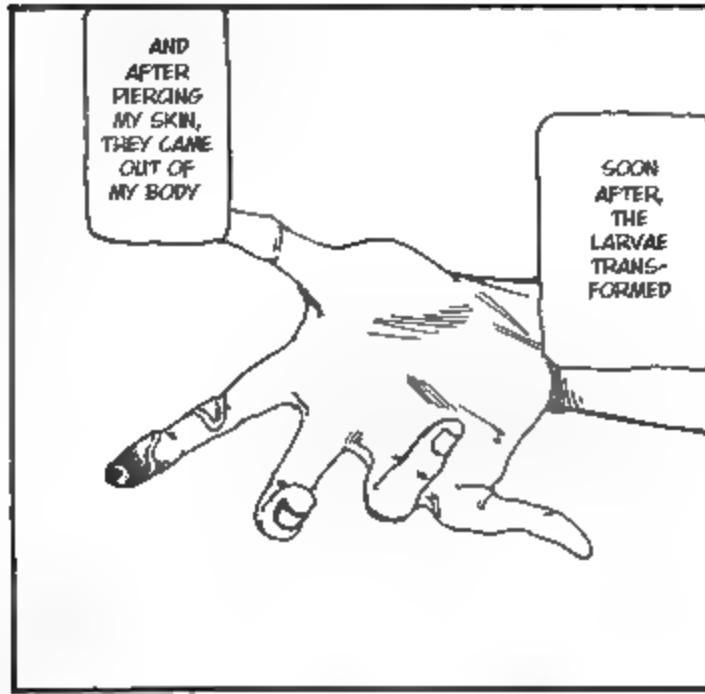
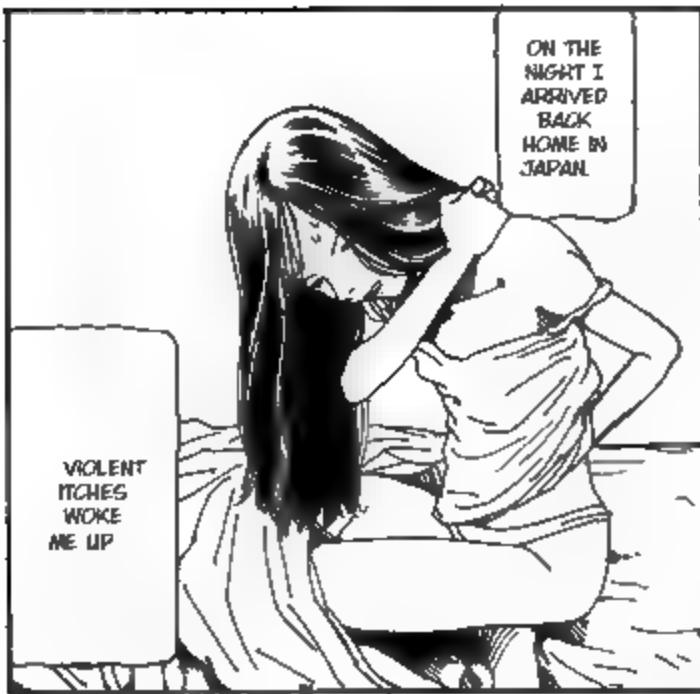


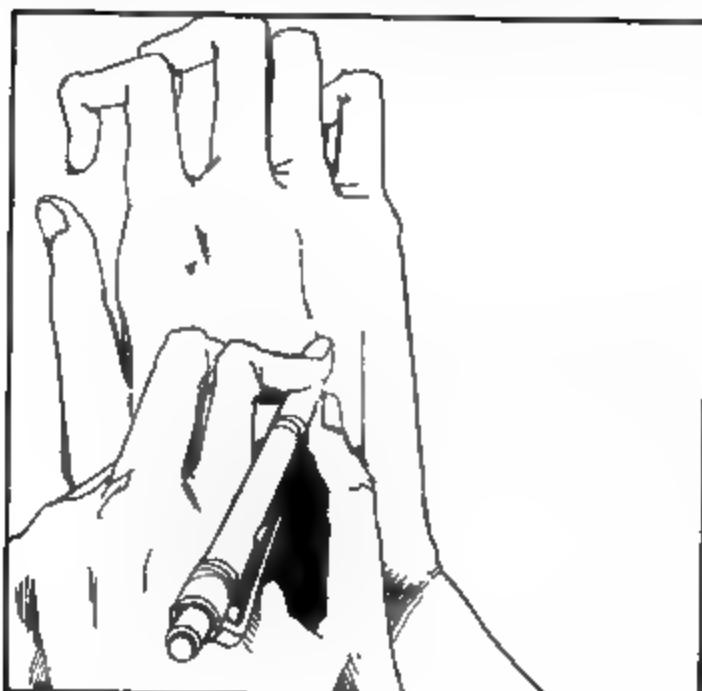
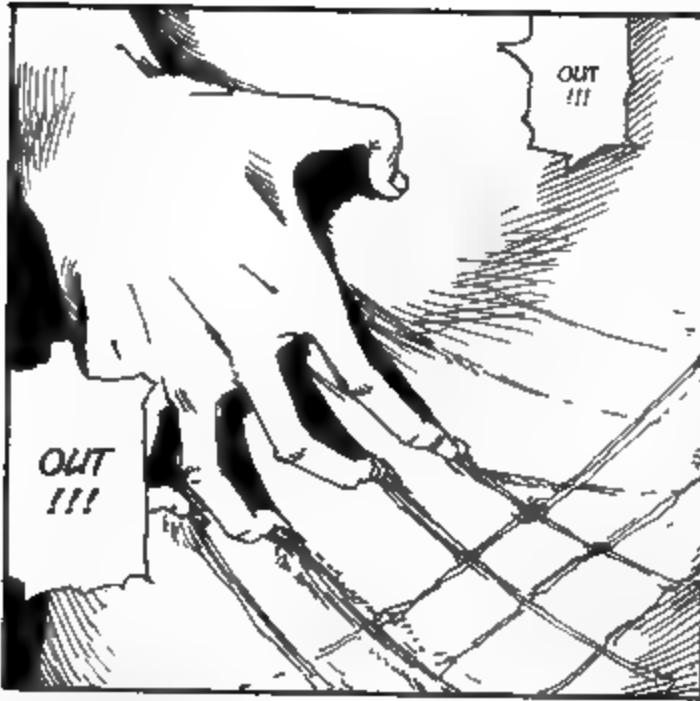


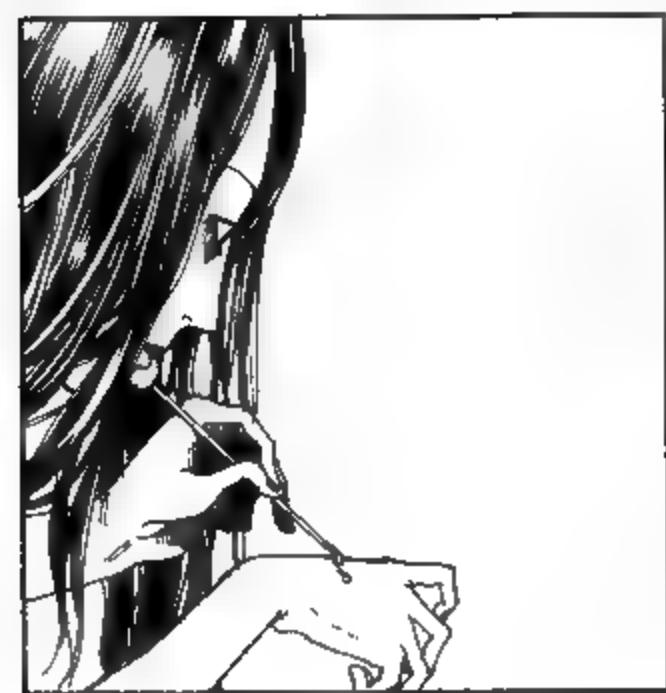
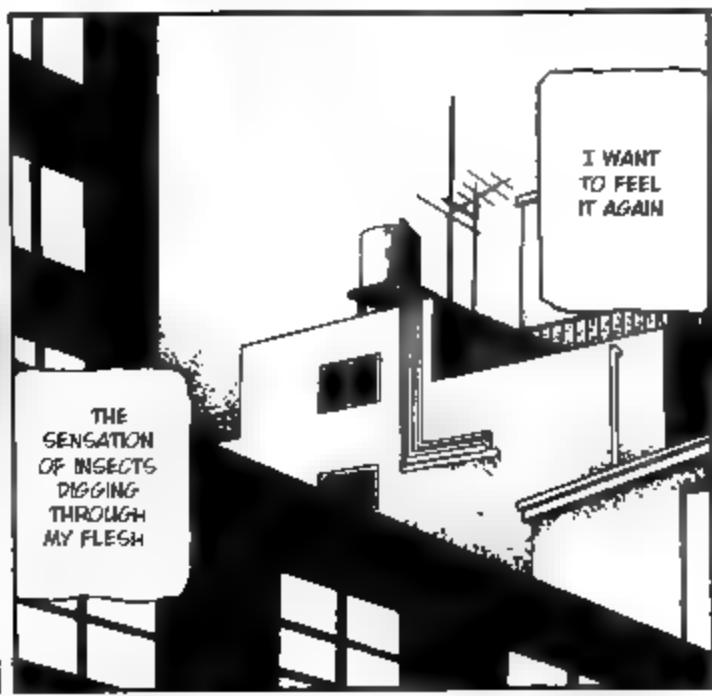
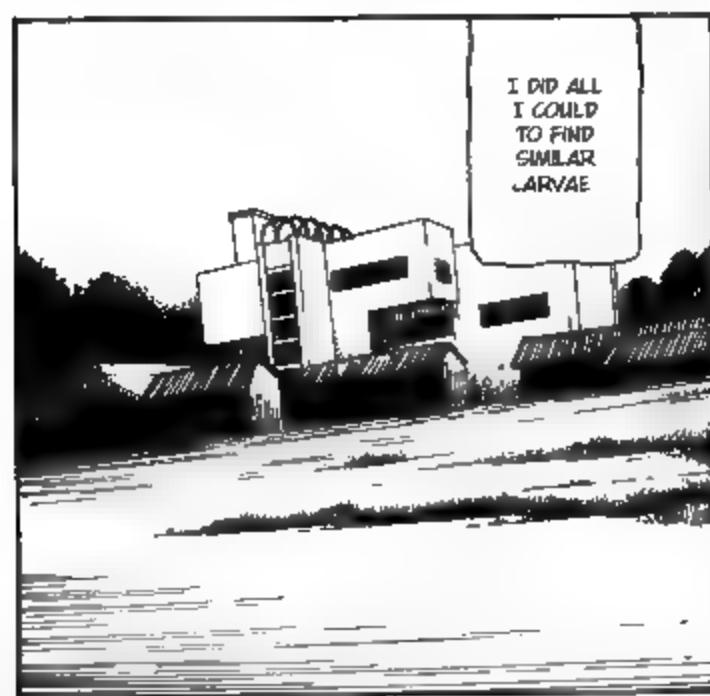
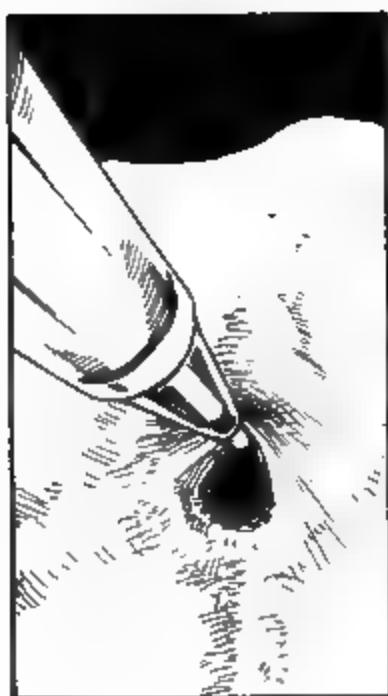


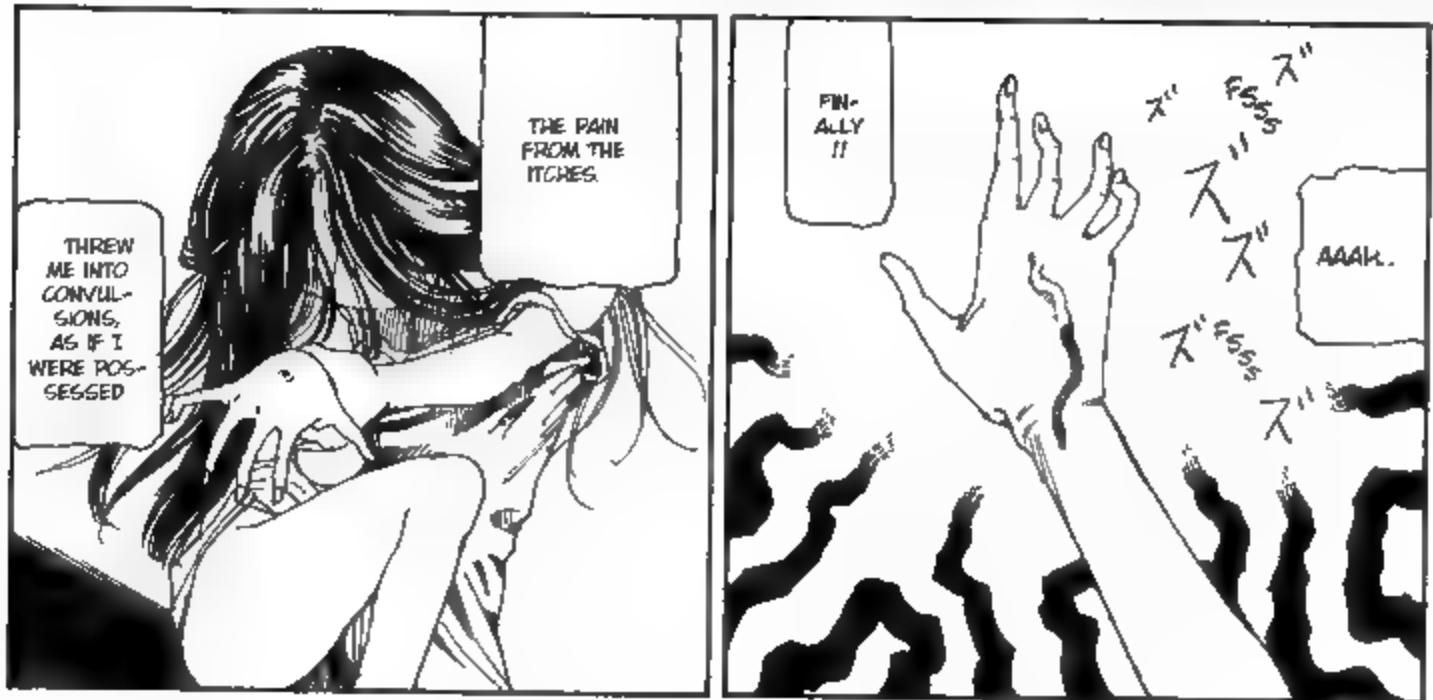
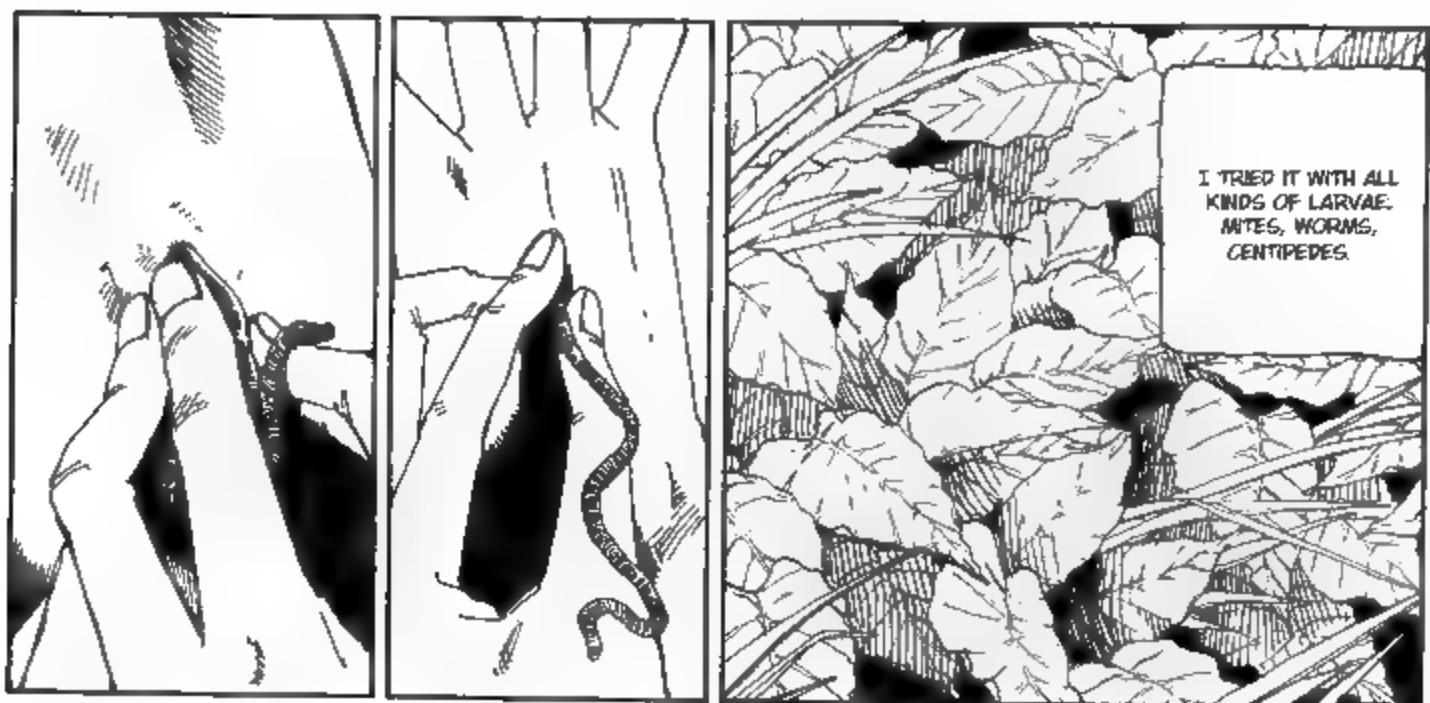


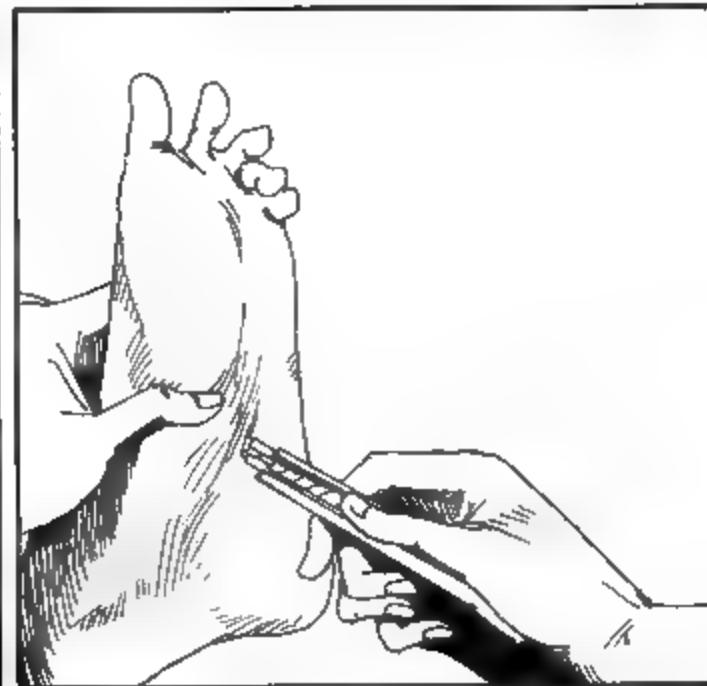
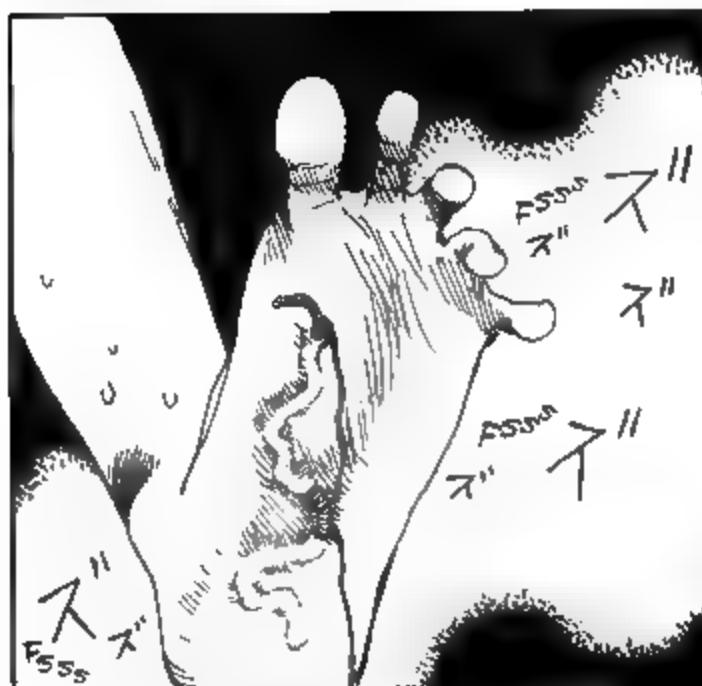
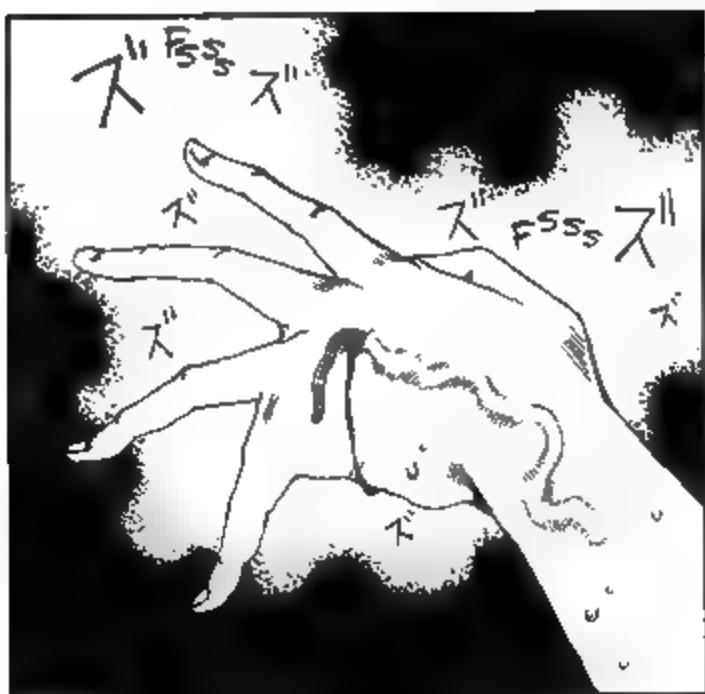




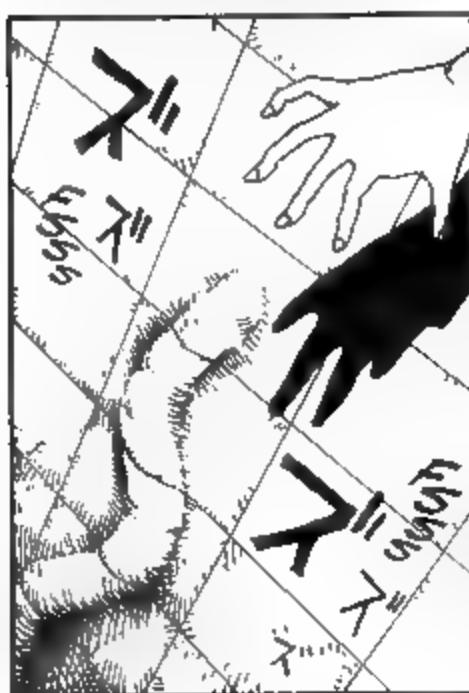
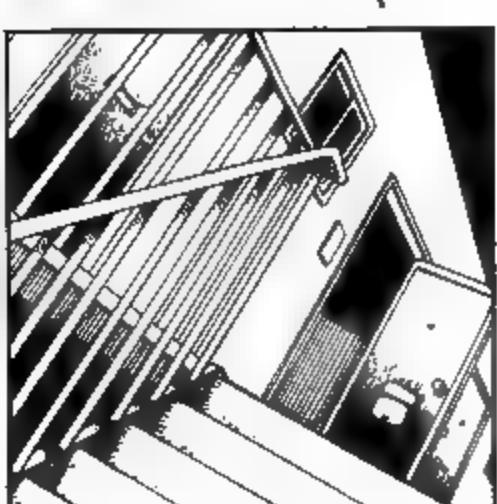


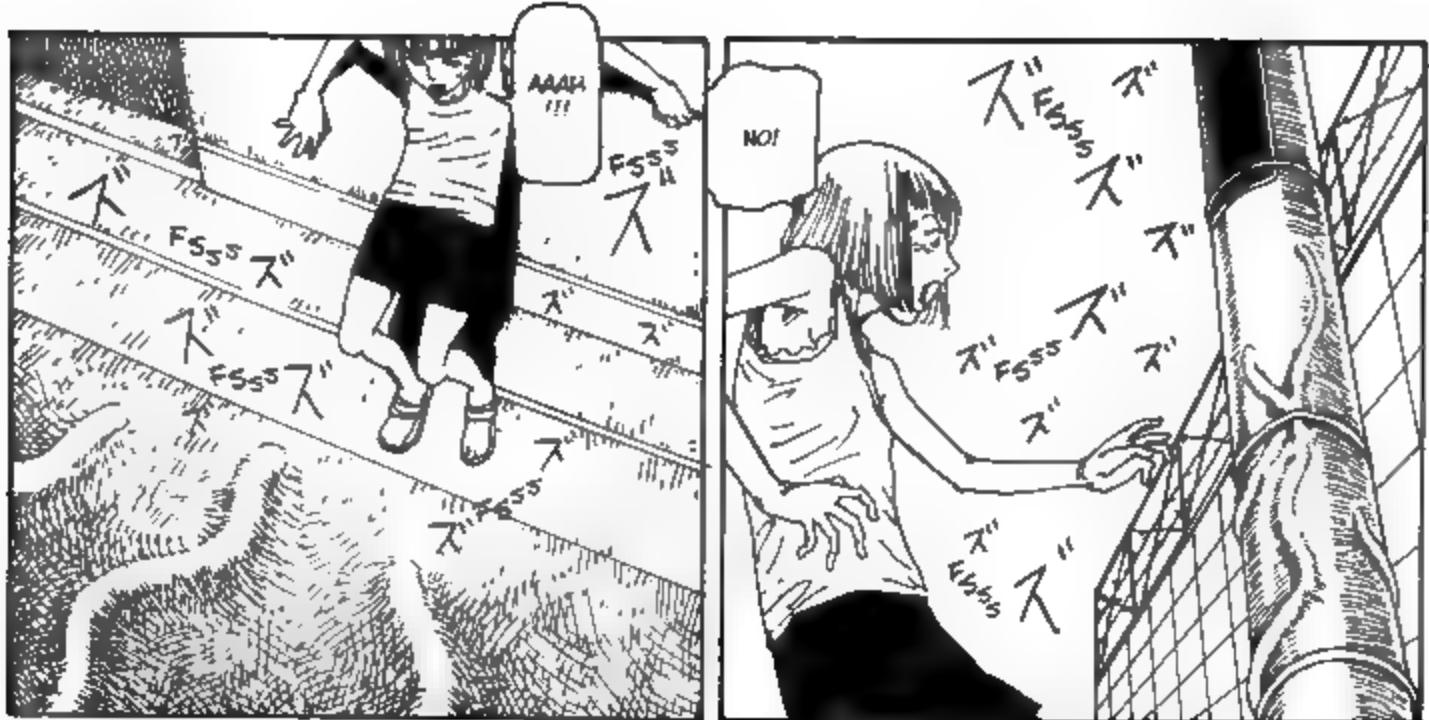


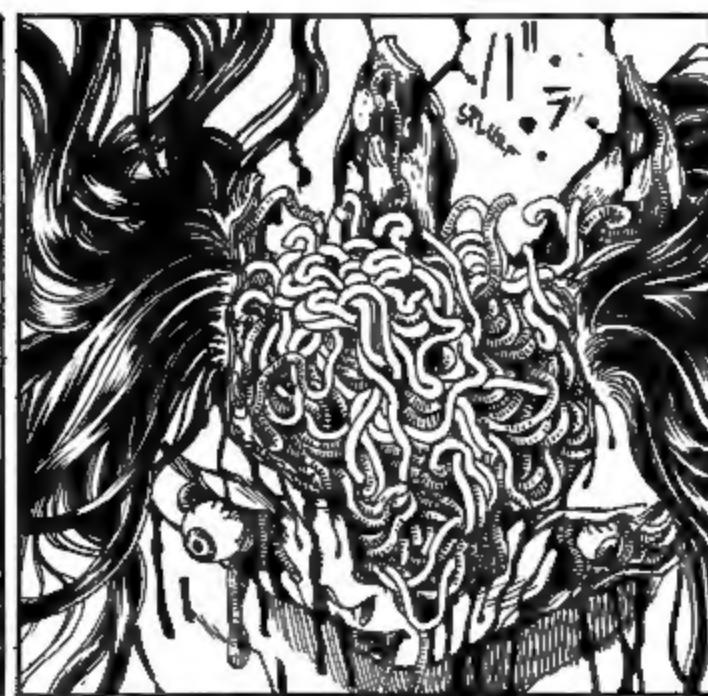




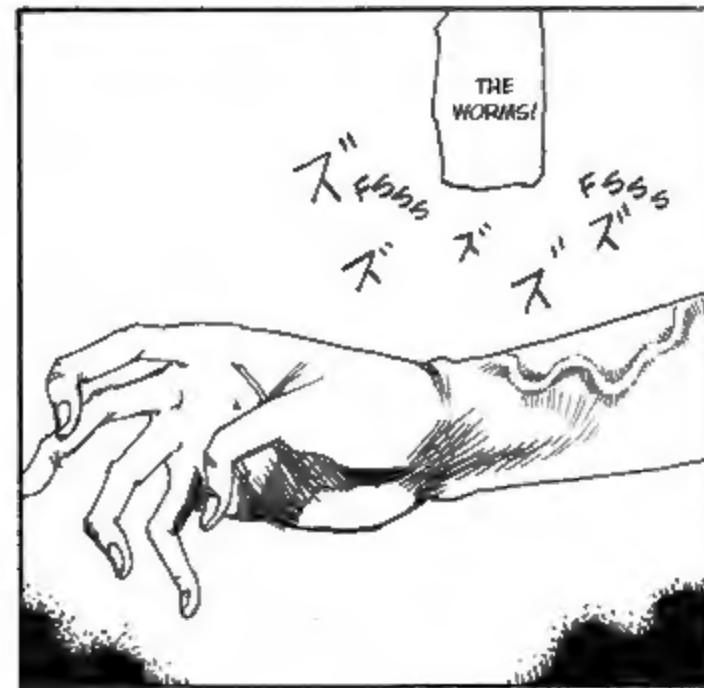
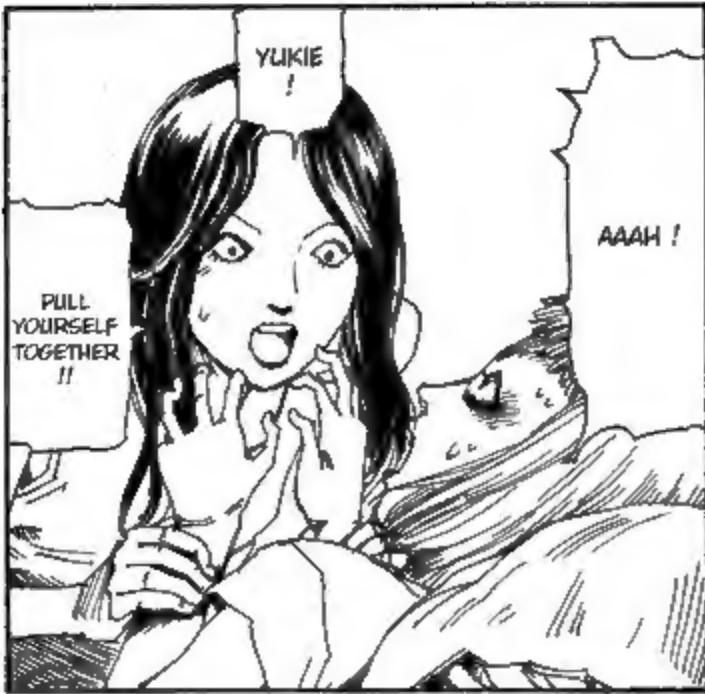












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VORACIOUS ITCHES: MANGA EROTICS, OHTA SHUPPAN, 2003; SUBSEQUENTLY
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